DRAMATIC MIRROR

WYNDHAM STANDING

By an Old Exhibitor IS ON PAGE 103

Jesse L Lasky presents

FRED STONE

in

"Under the Top"

An ARTCRAFT Picture

By John Emerson and Anita Loos

Scenario by Gardner Hunting. Directed by Donald Crisp

FATHER AND MOTHER WILL TAKE THE KIDS TO THIS ONE

Fred Stone comes into his own in this circus picture. Father will take the kids to this show, but father will laugh the loudest at the stunts Stone pulls.

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK.

ARTCRAFT PICTURES

DRAMATIC MIRROR
VOL. LXXX WHOLE NO. 2091 SATURDAY, JANUARY 18, 1919
FOUNDED A.D 1879

WHEN IS A STAR NOT TO BE STARRED?

BY BURNS MANTLE

Question Arises in Several Successes of Present Season, and Proves Puzzle to Managers, Players and Theatergoers

WHEN Frank Bacon scored a definite personal success in "Lightnin'" there were some of us who complimented him on not being a star, some who insisted he should be a star, and many who wondered why he was not a star. No part of which discussion had the least effect on the Messrs. Smith and Golden, his managers, or, so far as I know, upon Mr. Bacon himself. He is still merely among those present in the cast.

When Fay Bainter scored the fourth personal success of her career in New York as the Chinese heroine of "East Is West" the same discussion arose again. Was she a star? Or was she not a star? Should she be starred, or continued merely as a featured player? What were her rights in the matter, and what the rights of the management? The correspondents took their stilos in hand and wrote voluminously to inquire why the situation was what it was. A laid B all sorts of foolish wagers and wanted them settled, and both C and D were troubled in their minds.

Why, for instance, was Florence Nash a star in "Remnant" and Edith Wynne Matthison no more than one of the cast of "The Betrothal?" Why had K. & E. refused to recognize Donald Brian as a star in "The Girl Behind the Gun" when they knew very well he had been a star before? Why had Shelley Hull been starred in "Under Orders" and Effie Shannon only featured? And so forth.

Periodical Question of Stardom

PERIODICALLY this question of the rights and rewards of stardom is brought up—usually by the players themselves or by their next of kin or their very good friends. Occasionally it so worries the manager himself that he seeks advice of those who write of the theaters and are presumed to represent to some extent the attitude of the playgoing multitude.

It is one of those fascinating, irritating subjects of the theater that sound big, but in reality are most trivial. So long as the technical test is one of money and of a manager's likes or dislikes, or of the influence of a backer; so long as a star so-called can be made by the mere announcement that he or she is to be starred, the question of stardom really deserves little discussion. Most of the good actors never achieve it, nor have it thrust upon them, nor are born to it. Many of the best actors are first starred and then unstarred, as the breaks of the game favor or handicap them and the good parts come their way or pass them by.

Is De Wolf Hopper less a star at the Hippodrome because he is not played up in the advertising? Less a feature of the cast, because of its size and character, yes. But just as much a star as he was in the old days.

Does it make any difference in the quality of Richard Bennett's acting whether he is the star or only the featured member of the "Unknown Purple" cast? No, it simply means that his employers, having more faith in their play than in their players, and wishing to focus the attention of the playgoers on the play rather than on any member of the cast, elect to feature him. And that he, it being his business to act, is satisfied with the arrangement.

ALICE BRADY was not even the featured member of the "Forever After" cast when the play was produced. So far as the program recorded her position she was merely the leading woman. Now she is starred.

If it happens that next season there is no other play suited to the peculiar talents of Alice Brady, she will automatically cease to be a star. Or if she try several plays and no one of them gives her a fighting chance to capitalize her reputation as a star she will temporarily suffer an eclipse. Being a gifted young woman, nothing of the kind is likely to happen, and if it did she is sensible enough to accept it without protest, and not refuse, as many players do, to act again until she finds a part strong enough and sympathetic enough to permit her to continue her starring career.

Advertisement and Its Obligations

TO be a star is to be well advertised, and advertisement carries its obligations. Shelley Hull, for instance, started the season with "Under Orders" jointly featured with Effie Shannon. Because of his personal success in the difficult but flashy role of the two officers his manager decided to reward him by making him the star of the troupe. Which is fine for Mr. Hull in that it will attract the attention of many people to his name and to his work. But it also means that from this day forth Shelley Hull must continue to justify his elevation to stardom, in good plays and bad, and that is not an easy responsibility for youth to bear.

I'll venture Emmett Corrigan is happier as one of the cast of "Three Faces East" than he possibly could be as its star, and yet in reality he is the unstarred star of the cast in being its most prominent and best known member.

And who will say that Arthur Byron did not make as many friends the two years he played in "The Boomerang," or that he is not realizing as much on his skill as an actor these days in "Tea for Three," as he would have done as a star? Vanity being what it is, and human nature so prevalent, Mary Nash is probably happier now that she has been made the star of "The Big Chance" than she was while she labored merely as the most attractive member of the cast. But her standing as an artist is unchanged.

Frank Bacon, to revert to the causes of the newly aroused discussion, is a hard-working actor who has served many publics many years and served them faithfully and well. In "Lightnin'" he has scored the biggest hit of his life, and if he wants to be made a star he deserves the honor. The experience will be pleasant and the reward appreciated, and I hope it adds both to his happiness and his receipts. But to me he is as much a star today as he could possibly be with his name plastered all over the Gaiety Theater, and probably a happier man than he ever will be with the conscious responsibilities stardom creates.

And as for Fay Bainter—having furnished 80 per cent of the attraction in each of the plays in which she has appeared, to me she has been a star for two years or more. Having the fact officially confirmed will mean nothing in my life, however much it may mean in hers.

DRAMATIC MIRROR PUBLISHED WEEKLY BY DRAMATIC MIRROR, INC., AT 229 WEST 39th STREET. PHONE, BRYANT 4900 NEW YORK CITY
H. A. Wyckoff, President. R. M. Vandivert, Vice-President. L. O. Fiske, Business Manager. H. J. Redfield, Secretary.
Chicago, 418 S. Market St., L. S. Metcalfe, Mgr. Subscription $4 a year. Los Angeles, 430 S. Broadway, W. G. Colvin, Mgr.
Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright, 1918.

THE MIRROR

LOUIS R. REID, Managing Editor

Shortage of Plays Drives Faversham and Miller to Revivals

SEEMINGLY the present moment offers a greater opportunity to the American playwright than he has ever had before. The native writer has the field to himself, as there are but few plays coming from foreign sources and those are generally of little interest. Yet William Faversham protests that he is unable to find a suitable play after a six months' search, and, as a result, is compelled to revive old plays in order to complete his season's engagement with Maxine Elliott.

A glance at the list of attractions in New York alone should convince the casual playgoer that there is no seriously acute shortage of plays and playwrights, but were he to study the situation he might without difficulty realize that this season is particularly featured by well known authors who have more than one production to their credit on Broadway. Such a state of affairs, of course, would indicate that the market was in the hands of a few.

Mr. Faversham is not of the exaggerating kind and when he states that the net results of six months' play-reading have been for all practical purposes nil, he is giving voice to a depressing and uncalled-for situation.

Where are the playwrights? Do they deliberately avoid the actor-manager in the sales of their products, depending upon regularly established producers for their opportunities? It is scarcely to be believed. There is always a production waiting for a good play, though frequently the production, through force of circumstances, is long deferred. With such an appeal as Mr. Faversham utters playwrights cannot remain idle.

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England Takes A Leaf from America's Notebook

A MULTITUDE of possibilities that are just beginning to make themselves felt on the film mind in America is covered in the modest statement that Charles S. Hart, Director of the Division of Films of the Committee on Public Information, is on the way to France in connection with the filming of the Peace Conference.

England, for example, is learning from Mr. Hart just how the United States Government linked itself up with the picture industry during the war, and the great benefits that accrued to both. Government supervision of production, editing and distribution of films is apparently of particular interest to England, for, since the outbreak of war in 1914, the making of pictures in the British Empire has been practically non-existent.

Judging from cabled reports of Mr. Hart's trip, England is taking a page from America's notebook. The fact that British Government authorities, as well as the picture interests, are gathering all the information possible regarding the Director's work, would seem to indicate that American methods are to be tried out on British industry, at least, so far as film production is concerned. American producers long ago set the pace in quality production of pictures, and it seems they are destined to lead the world in all other phases of the great industry.

Government Owned and Operated Theaters Will Not Be Especially Beneficial

WITH the present tendency toward federal and municipal control of public utilities there is a feeling among a large element in the population that the Government should establish and maintain theaters in New York and other large cities. While a project calling for a governmental controlled playhouse exclusively devoted to music has been held long in high favor since it would bring the compositions and operas of the great masters into closer touch with the people, there cannot be such a benefit for the public in a federally owned theater dealing with the drama.

The plays of all nations have long been accessible to the managers and when they possess merit and appeal they have found production wherever railroads travel in this country. Play-producing and play-routing are operated upon an extensive scale in America. Therefore there is little need for Government theaters if the aim is solely entertainment.

Certain idealists may be convinced that a Government-owned playhouse will assure that artistic flavor which they deem lacking at present in the theatrical fare. But again it may be pointed out that these idealists are few and far apart. There are managers producing successfully in New York who have never been associated with other than artistic productions, and they will continue to keep the bright light burning without affectation or pretension.

Privately owned and operated theaters will be best for the people. Conducted as they are by managers whose intelligence and energy and capital have built up the amusement business to an enormous size, they exert a nation-wide appeal and influence. And, what may be most important, they are not additional burdens for the taxpayers.

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Film Interests Should Unite in Movement to Legalize Sunday Pictures

THE possibility of a new law legalizing the Sunday showing of motion pictures throughout New York State should be the means of uniting the film interests of the state in a movement so strong that no effort on the part of blue-stockinged obstructionists can be of avail.

Never once in the history of the films has there been cited an instance where the Sunday exhibition of pictures worked the slightest harm. Despite this, New York State exhibitors outside of New York City have never been sure of their ground. Conflicting rulings of the State Supreme Court have enveloped Sunday showings with a maze of uncertainty that left open the possibility that some supposedly well-meaning reformer might apply to the police authorities for an injunction. This action has been taken in many cities of the state, and the consequences to exhibitors have been far from pleasing.

With a law on the statute books, making legal the showing of pictures on Sunday, such situations can no longer arise. For the protection of the exhibitors, the good of the industry and the benefit of the public, such a law should be enacted without one dissenting vote.

DOROTHY PHILLIPS

(C) Goldberg

NEW YORK STAGE PREPARES FOR RUSH OF NEW PLAYS BROUGHT IN BY 1919

Productions Now in Rehearsal and Numerous Holdovers Make Current Season Record Breaker

JUST as managers and producers predicted, 1919 is opening up like a New York street pavement, so far as things theatrical are concerned. Not yet out of its swaddling clothes, the new year is already giving the sunshine prophets a reason for saying, "I told you so."

The closing days of 1918 witnessed the launching of ten new productions,—"East Is West," "The Melting of Molly," "Somebody's Sweetheart," "A Prince There Was," "Dear Brutus," "Listen Lester," "A Little Journey," "Keep It to Yourself," "The Gentile Wife," and "Back to Earth." With one exception, all these are still going strong. "Back to Earth" followed the instruction contained in its title, and went back. It was replaced at Henry Miller's Theater on January 6 by "Tillie."

Only one other change was made in these holiday openings. Robert Hilliard tried five performances of "A Prince There Was," but found it didn't fit, so the versatile George M. Cohan took it over and played it at something like two hours' notice. Mr. Cohan dramatized the piece anyway, and certainly should know how to play the leading role. New York has found that little things like this are every-day affairs with the gingery partner of Sam Harris, and no one doubts that he could handle Chauncey Olcott's role in "The Voice of McConnell" if the need arose. Mr. Cohan wrote that, too.

Some Competition

With all these developments as the wind-up for a year of war, the beginning of a year of peace would seem to have some competition to meet. Judging from all appearances, it will be met.

As a starter, Oliver Morosco will present William Courtenay and Tom Wise in the new comedy, "Cappy Ricks," at the Morosco Theater, January 13. Peter B. Kyne wrote the "Cappy Ricks" stories, and they were published in The Saturday Evening Post. The dramatization is by Edward E. Rose. Mr. Wise will be seen as the brusque and quick-tempered old shipping king of San Francisco, and Mr. Courtenay will play the role of young Capt. Matt Peasley. "Cappy Ricks" received its first opening out of town some two months ago. Mr. Morosco, however, wasn't satisfied with the cast. The Courtenay-Wise combination is the result.

Woods to Present Two Plays

At the Booth Theater on Jan. 14, A. H. Woods will present "The Woman in Room 13," by Samuel Shipman and Max Marcin. Owing to the illness of John Mason, the leading male role will be played by Lowell Sherman. Janet Beecher and Gail Kane are also in the cast.

"Up in Mabel's Room," another Woods production, will open at the Eltinge Theater on Jan. 15.

After closing up 1918 with such marked successes as "Some Time" and "Somebody's Sweetheart," Arthur Hammerstein is planning to score early in 1919 with another of his famous "S" brand of musical comedies. The coming Hammerstein production is to be known as "The Slumber Party," and was written by Otto Harbach and Rudolph Friml, authors of "You're in Love," "Katinka," "High Jinks" and "The Firefly," Hammerstein successes of other years. "The Slumber Party" is slated for an opening in Philadelphia the week of Feb. 17. Selwyn & Company are associated with Mr. Hammerstein in the presentation.

Opera Comique

Another musical event of early date will be the Shuberts' opera comique, "Yesterday," by Glen McDonough and Reginald DeKoven. Included in the cast will be Vernon Styles, Ruth Miller, Payson Graham, Emilie Lea, Harry Lester, Joe Herbert, E. Stevens and Mme. Verba. The play will be staged by Edward Temple, who also staged "Maytime" and "Little Simplicity."

The closing of "A Place in the Sun" at the Comedy Theater on Jan. 4, after a highly successful run, resulted in the announcement of future plans of two of its cast. Peggy Hopkins at once began rehearsals for a new play by Edward Locke, entitled "The Dancer," which will be produced by Lee Shubert. Norman Trevor is soon to be presented by John D. Williams in "Toby's Bow."

New Cort Production

Rehearsals have begun on a new John Cort production, by arrangement with Edward Clark, featuring Josephine Victor. The play, which is named "Cosette," is a comedy drama in four acts by Mr. Clark, who is also superintending the staging. In addition to Miss Victor, the cast includes Richard Gordon, John Flood, Grace Henderson, Ruby Hallier, Arthur Barry, William Downing, John Ravold, Melton Clodagh and Beatrice Ebert. While "Cosette" is to be Mr. Cort's fourth production of the current season, it is his first "straight" one, the first three having been musical comedies.

Leo Ditrichstein has opened in Baltimore as the star and manager of "The Marquis of Priola," which is soon to come to New York. In the cast are Brandon Tynan, Orlando Daly, Walter Howe, Jane Gray, Lily Cahill and Katherine Emmet.

F. Ray Comstock will soon put into rehearsal a new comedy, "Adam and Eve," by George Middleton and Guy Bolton, co-authors of "Polly with a Past."

Stuart Walker has secured the Comedy Theater for the series of short plays he will present during the coming Portmanteau season the third week in January. The repertory consists of twenty-two plays, a number of which are new. Three of them are by Lord Dunsany.

Mrs. Fiske is on her way to New York in a new play, "Nelly of New Orleans," under the direction of Cohan and Harris, and Lee Kugel is preparing to present "The Net," by Maravene Thompson with Kathlene Macdonnell in the leading role.

* * *

McAdoo Rescinds Order and Saves Road Shows

Director General of Railroads McAdoo recently threw a case of stage fright into the traveling theatrical companies that mentally put them out of business for a whole day. Without warning he made effective an order whereby all theatrical troupes had to purchase fifty first-class tickets, or twice the number they formerly bought, in order to obtain the use of a baggage car in which to carry their trunks and scenery.

Marc Klaw, president of the United Theatrical Managers' Protective Association, and Lee Shubert immediately telegraphed a protest to Washington, in which they pointed out that the order would put out of business all small traveling companies. Within another day, Director McAdoo wired Mr. Shubert that the order had been rescinded, to become effective at once.

Morton a Busy Secretary

Walter A. Morton, an actor well known in heavy parts with William A. Brady's and other dramatic and film companies, went abroad as a Knights of Columbus secretary last summer. He writes THE MIRROR that he is with the cinema department and his special work has been the installing of film service in K. of C. huts and camps. As he keeps 30 machines going and supplied with reels, he hasn't much time to loaf. Mr. Morton was in a Paris hospital with pneumonia, but has recovered.

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Housum Coming Back

Robert Housum, who has been doing his bit in the Quartermaster's Department, Washington, will return to New York shortly to continue writing plays. He is the author of "The Gypsy Trail" which was presented here last season.

WHITE RATS' BONDS WILL PAY IN FULL

E. F. Albee Makes Good Promise That Holders Will Not Suffer Loss

True to his statement that the holders of bonds of the White Rats' Clubhouse were to be paid in full, E. F. Albee has so arranged that one-third of the total amount of outstanding bonds has been paid to the Columbia Trust Company, as the trustee under the Deed of Trust, for pro rata distribution among the holders of the bonds, and has also provided for the payment of the interest due Jan. 1, 1919. Moneys for these purposes were deposited with the Columbia Trust Company on Jan. 4.

A great many holders of bonds have endeavored to sell them to Mr. Albee at a great sacrifice. He has consistently advised them to hold them and to sell to no one, as they would be worth one hundred cents on the dollar. When the White Rats went out of existence the leaders endeavored to lease the clubhouse, and under the arrangement that they were willing to make, they would practically have lost the same, and the bond holders would have had to sacrifice their bonds. All is different now. The artists have an association, the National Vaudeville Artists, Inc. Their new clubhouse, which will be the most magnificent in the country, is nearing completion.

STAGE WOMEN'S WAR RELIEF TO OPERATE HOSPITAL THEATER

Wounded Soldiers to Be Entertained While Convalescing—Many Stars Contribute Services

A THEATER, built, equipped and maintained by the Stage Women's War Relief, is to be a part of Debarkation Hospital No. 5 in the Grand Central Palace.

The Government has accepted the proposition offered by the Stage Women. The foundation of the fund was laid by the chorus girls of New York in the benefit given the organization last summer at the Astor Theater. Francis Wilson has also raised a sum of money. This, in addition to the Minnie Dupree Fund and amounts donated by the Los Angeles and San Francisco branches of the association, will be used to carry on this project to which every manager, actor, actress, musician, electrician and stage hand have given their services.

The great source of income which will keep the little playhouse in operation will be raised by the Moving Picture Division for which such stars as Cyril Maude, David Belasco, Bruce McRae, Nance O'Neil, Tyrone Power, Matilda Cottrelly, Alfred Hickman, Shelley Hull, Percy Haswell, Maclyn Arbuckle, Violet Heming, Phoebe Foster, Elizabeth Risdon, Hamilton Revelle, Kathleen Nesbitt, Edward Martindell, have already contributed their services.

* * *

A. H. Woods Accepts Play from Army Man

Lieut. Edward H. Griffith, formerly a director with the Edison Motion Picture Company, has had a comedy accepted by A. H. Woods. It will be produced in the late spring. At the beginning of the war Mr. Griffith was sent for by Secretary Baker to fill a position as motion picture director in the Training Camp Activities Division of the War Department. Among the productions he has made for them are "Fit for Fight" and "At the End of the Road." Doubtless in the near future he will take his own staff overseas to make similar productions. Mr. Griffith received his training as a writer on the Chicago Tribune and the Cleveland Leader.

SCENIC ARTISTS QUIT, DEMAND WAGE RAISE

Ask Employers for $66 a Week Instead of $25 Average Now Paid

The scenic artists, whose organization is officially known as the Association of Scenic Painters, has gone on strike, 12,000 workmen being affected, according to reports.

The artists have been on strike since Jan. 1. They say their salaries, which averaged $25 a week, should be increased to $66 a week. They also ask that in engaging a scenic painter the employer be guided in the matter by officials of the union.

In most of the firms that provide scenery for stage productions, one or more members of each is a practical painter himself. Joseph Physioc and Joseph Urban, for example, are known as masters of the art. The result is that in an emergency, like the present one, the employer himself can put on overalls and wield a brush with telling effect. Thus far there has been no evidence that the employers will accede to the demands of the union.

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Shuberts Open New Washington House

The Messrs. Shubert last Monday night opened their third playhouse in Washington devoted to the regular drama—the Shubert-Garrick at Seventh and F Streets, with "The Long Dash" as the attraction. Since taking over the Casino Theater and renaming it the Shubert-Garrick, the Shuberts have remodeled the theater throughout and redecorated it in a handsome and tasteful manner, the color scheme being gray with red draperies, old rose lamps giving a subdued lighting effect.

The theater will be known as Washington's drawing room playhouse. The seating capacity being less than 1,000 seats—480 being on the ground floor—it will be on a $2 scale in price and is under the local direction of L. Stoddard Taylor, who also manages the Shubert-Belasco.

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Theaters Aid in Jamestown "Flu" Fight

The Community Club is conducting a campaign to fight the influenza epidemic which is still raging in Jamestown, N. Y. The theaters, which are now open after having been closed for several weeks, are co-operating. Speakers are appearing at the playhouses in an effort to stamp out the disease.

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Mrs. Castle Not Engaged

The widely circulated report from London that Mrs. Irene Castle had become engaged to be married to Tom Powers, the actor, who was lately discharged from the Royal Flying Corps, was emphatically denied by Mrs. Castle's mother, Mrs. Elroy Foote, and by her secretary. Also intimate friends of Mrs. Castle were sure there was no truth in the report.

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Big Crowds at Loew's

Business has been so big at Loew's New York Theater that Marcus Loew now opens the roof every afternoon at 3 o'clock to take care of the overflow.

ON THE RIALTO

FOLLOWING the unusual activity of the holiday weeks the theaters have settled down to their customary lull. But one new play is presented this week—"Tillie," which brings Patricia Collinge to New York as George C. Tyler's latest star. Incidentally, it is Miss Collinge's first appearance here since the glad days of "Pollyanna"—fairly glad for the box-office but superlatively glad for adjoining cafes where the press agent had introduced "Pollyanna" cocktails, guaranteed to make anyone happy.

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IN addition to Miss Collinge, there are several young women stars in New York at present. Indeed, it seems to be *her* season. The formidable list includes Florence Reed, Mary Nash, Florence Nash, Nora Bayes, Jane Cowl, Emily Stevens, Julia Sanderson and Frances Starr.

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AND it is said that Lola Fisher is to join the select circle at the close of her engagement in "Be Calm, Camilla," under the direction of George C. Tyler.

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FARCES of lace and lingerie and lies seem to be coming into their own again. "Sleeping Partners" continues to attract at the Bijou; "Keep it to Yourself" has established itself securely at the Thirty-ninth Street, and "Up in Mabel's Room" succeeds a war play at the Eltinge.

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WAR plays, by the way, are not as numerous as before the signing of the armistice, though the success of "Three Faces East" and "Friendly Enemies" proves again that it is always a good reason for a good play.

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THE esteemed *Times*, which has been devoting much of the space in its Sunday dramatic columns to Barrie, states solemnly that "it has been a matter of eighteen or twenty years since he (Barrie) last visited America." As a matter of fact the writer has a letter from Barrie reclining in a garret trunk written from his New York hotel less than four years ago, in which he declined, after his fashion, to be interviewed. At the time of his visit, however, a highly entertaining interview with Barrie, and said to be written by the playwright himself, did appear in the *Times*.

. . .

BEFORE reaching New York "The Melting of Molly" had no less than five productions. The play began as a straight comedy with Irene Franklin in the leading role and Frederic McKay as the producer. After a brief season on the road it was sold to the Shuberts, who presented it in New Haven with Vivian Wessell in the leading part. Miss Wessell's marriage delayed the New York showing and a third premiere was given the play in the fall of 1917 with Alma Tell in the chief role. Shortly after, rewriters were called in and a fourth production was arranged, following a revision of some of its scenes, in Newark with Florence Nash playing the leading part. Then it was decided to make a musical comedy of the play and this time it reached New York with Isabelle Lowe in the role of Molly.

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MANAGERIAL transfers of plays this season seem to be occurring more frequently than ever. John D. Williams is rehearsing "Toby's Bow," a play by John Taintor Foote, which was originally planned for presentation by Smith and Golden. "Roads of Destiny" was just accepted by Cohan and Harris before it reached a production at the hands of A. H. Woods.

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TEN attractions have attained almost six months of continuous playing in New York, a higher record, according to the statisticians, than has prevailed in recent years. In the list are "Friendly Enemies," "The Unknown Purple," "Three Faces East," "Lightnin'," "Sinbad," "Everything," "Daddies," "Forever After," "The Girl Behind the Gun," and "Tea for Three."

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MARJORIE RAMBEAU is shortly to join the roster of American actresses in London. Doris Keane has been playing in the British capital for several years. Jose Collins seems to have become a fixture at Daly's. And recently Elsie Janis scored a big success in a new revue. Miss Rambeau is to appear in a quartet of plays under the direction of A. H. Woods.

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GEORGE M. COHAN has purchased a large interest in "A Prince There Was." Perhaps this acquisition will put at rest various rumors to the effect that Mr. Cohan's appearance in the play is to be of short duration. Certainly Mr. Cohan's interest will decrease in value if he takes himself out of the cast now.

TICKET "SPECS" NOW UNDER STRICT BAN

No Violations Reported to Police—Agencies Seem Satisfied

Ticket speculating is now under control since the law enacted by the Board of Aldermen and signed by the Mayor limiting the excess charge for theater tickets by agents and brokers to 50 cents above the box office price went into effect.

No violations have been reported to the police, who are instructed to keep a sharp outlook for scalpers and violations of the new ordinance. They will seize speculators whenever violations are discovered.

Theatrical ticket agencies seemed to be well satisfied with the way the new law, which limits their premiums to 50 cents a seat, is working.

The high class agencies have not suffered, because they do a large business and are able to make a good profit. The little fellows, who used to lurk in doorways, cigar stores and cubbyhole offices, appear to be keeping within the law.

In connection with the ordinance, District Attorney Swann has issued a statement in which he called attention to the fact the new measure would eliminate petty grafting from the public by the speculators. These men, he pointed out, have been plying their trade chiefly with the out-of-town visitors who are not familiar with the theaters and thereby have been more or less in the power of the agencies.

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Brady's New Play Will Have Henry Hull in Chief Role

Henry Hull, after more than two years in "The Man Who Came Back," left that production at St. Louis on Jan. 2 and returned to New York to begin rehearsals for the leading role in a new William A. Brady play. The new piece, by Edith Ellis, was originally called "The Enemy," but is to receive a second christening, as it is not a war play. Mr. Hull will portray the conflict between a young architect and alcohol, in which encounter, presumably, alcohol will be worsted at the close. Frank Morgan, brother of Ralph Morgan, was sent to St. Louis to take Mr. Hull's place in "The Man Who Came Back."

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Hammerstein Prepares New Musical Comedy

Arthur Hammerstein announces another new musical comedy, the third one of the season, called "The Slumber Party," and the joint work of Otto Hauerbach and Rudolf Friml. The production, which will go into rehearsal on Monday, is scheduled to open in Philadelphia the week of Feb. 17, and will be producted in conjunction with Selwyn and Company.

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Curran to Handle Shubert Productions on Coast

Homer Curran has returned to San Francisco and takes with him contracts to handle the entire productions of the Shuberts on the West Coast.

WITH STAGE PLAYS AND PLAYERS

MANY SOLDIERS SEE SHOWS THROUGH W. C. C. S. EFFORTS

Activities Result in Entertainment of More Than 150,000 U. S. Men in Uniform with Help of Stage Women's War Relief

AMONG the most vigorously continued activities of the New York War Camp Community Service are those of the theatrical department, of which Mabel R. Beardsley is the indefatigable head.

More than 150,000 men in uniform have attended their Sunday vaudeville shows during the past year. These shows have passed the one-year mark, and the audiences have so crowded the capacity of the ordinary Broadway house that the matinees are now being given at the Manhattan Opera House, where the 3,200 seats and all allowable standing room are taxed to the limit each Sunday.

In addition to the Sunday vaudeville matinee, the men are treated to regular Broadway shows every Sunday night. This arrangement is effected through the Stage Women's War Relief, co-operating with the New York War Camp Community Service. The time of every one concerned in these performances, down to the humblest stage hand, is contributed for the sake of the "boys."

Among the recent week-day successes appearing on this list are found, "The Auctioneer," "Roads of Destiny," "The Crowded Hour," "The Little Brother," "The Big Chance," "Remnant," "Under Orders," "The Riddle: Woman," "The Better 'Ole," "Home Again," "Daddies," "A Stitch in Time," "Head Over Heels," "Friendly Enemies," "Lightnin'," "Three Faces East," "He Didn't Want to Do It," "Penrod," "Matinee Hero" and "Fiddlers Three."

The crowds of men turned away from the packed houses encouraged the Stage Women's War Relief to double their appeal to the managers' generosity, and for several months two plays instead of one have been given every Sunday evening to enthusiastic capacity audiences.

Through the courtesy of the various theatrical managers, the New York War Camp Community Service has distributed to the men 69,583 tickets at cut rates or with war tax only.

With the return each month of thousands of wounded and convalescent men, special provision has been made for their diversion. Volunteer motor service is used on Sundays to carry those who are well enough to the Sunday shows for men in uniform, while the Red Cross makes special arrangement through the week for suitable entertainments in the base hospitals. Co-operating with them in this work, the New York War Camp Community Service is supplying programs each week in several of the hospitals.

Camp Mills Theater Built in 26 Days

The Liberty Theater at Camp Mills has just been completed. The building in twenty-six days of the $100,000 theater was one of the fastest construction jobs accomplished at any of the cantonments. It was erected under the supervision of Colonel Charles Henry Smith, camp quartermaster.

The theater is 90 by 170 feet and seats 1,850. Two great suction fans provide fresh air. Four hot air furnaces heat it comfortably.

Lieutenant Cornelius F. Roddy is in charge of the theater. Leading plays from New York will be seen, also vaudeville. The admission is twenty-five cents to all soldiers. Features will be changed Mondays and Thursdays.

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Organizes Second Company for "Dear Brutus"

Now that "Dear Brutus," with William Gillette in the leading part, has settled down to stay the balance of the season at the Empire Theater, Charles Frohman, Inc., will start next week to organize a company to present the charming Barrie comedy in those parts of the country that it will be impossible for Mr. Gillette to visit on his tour next winter.

East-West Players Want Plays

The East-West Players, one of the few active "little theater" organizations, has just inaugurated successfully its season with the production of several one-act plays.

The company invites authors to submit for consideration original one-act plays and translations from foreign sources. The organization is not in a position to pay royalties, but promises a very artistic and painstaking production. Players who can offer their services are also invited to join the group. Communications should be addressed to the secretary, Edna Helbern, 953 Avenue St. John, New York.

• • •

"Place in the Sun" Closes

"A Place in the Sun" was withdrawn from the Comedy Theater Saturday night. Norman Trevor, of its cast, has already begun rehearsals for John D. Williams' new production, "Toby's Bow," and Peggy Hopkins will next appear in "The Dancer," by Edward Locke, a Shubert production.

• • •

Kolb and Dill in New Play

Kolb & Dill have a new play and will present the same at the Curran Theater in San Francisco shortly. "As You Were" is the title.

Actors' Fund Benefit on Jan. 24 to be Elaborate

The thirty-eighth annual benefit of the Actors' Fund of America will take place at the Century Theater on Friday afternoon, Jan. 24. Among the many novelties which are now in preparation will be a revival of the famous "Floradora Sextette," with H. B. Warner, Donald Brian, Joseph Cawthorne, Shelley Hull, Julia Sanderson, Fay Bainter, Peggy Wood, Ruth Shepley, Violet Heming and several other prominent artistes.

Two new one-act plays, especially prepared for the occasion, will be given. One will be by Clare Kummer, and the other entitled, "The Understudy; or Her First Night in Dubuque," is by Cyrus Wood. Each play will have a special star cast.

• • •

Yvette Guilbert to Play in English in Old Miracle Drama

Yvette Guilbert will play for the first time in English at the Neighborhood Playhouse, Saturday night, Jan. 18. She will appear in "Guibour," a 14th century French miracle play, done into English by Anna Sprague MacDonald.

In Madame Guilbert's support will be L. Rogers Lytton, Rollo Peters, Margherita Sargent, and Wells Spalding, in addition to the regular company of Neighborhood Players.

The music used in the play has been selected from Madame Guilbert's private collection, and it includes many pieces of church music older even than the play itself.

• • •

Milwaukee Managers Hit by Car Strike

After going through two epidemics of influenza during which their business was seriously hampered, Milwaukee theater managers have been brought face to face with a street car strike.

The so-called "strike" was suspected of being a frame-up between the car company and its employes in an effort to force a higher rate of fare. There was a slump in the theatrical business.

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$78,675 Week at Hippodrome

The Hippodrome reports that its box office receipts for New Year's week had reached the highest figure in the history of that institution and that the total is believed to be the largest ever played to in a single week by any place of amusement in the world. The receipts for the week were announced as $78,675.75, breaking the previous Hippodrome record by nearly $7,000.

• • •

Marie Cahill in Comedy

Anderson and Weber will present Marie Cahill in "Just Around the Corner," a new comedy by George V. Hobart and Herbert Hall Winslow, with music. Miss Cahill will be seen in New York after preliminary engagements in a few neighboring cities.

"THE INVISIBLE FOE"

Departed Spirit Attempts to Right Wrongs He Committed in the Flesh

Play in Three Acts by Walter Hackett. Produced by Thomas Dixon at the Harris Theater Dec 30.

Barker	Daisy Vivian
Morton Grant	Frank Andrews
Richard Bransby	J. H. Gilmour
Dr. Latham	H. Cooper Cliffe
Helen Bransby	Flora Macdonald
Hugh Brooke	Robert Barrat
Stephen Pryde	Percy Marmont
Angela Hilary	Marion Rogers
Mrs. Leavitt	Mabel Archdall

Considering the number of plays produced in New York each group of months, it is not strange that some of them contain unique and interesting ideas quite spoiled by playwriting that lacks vitality. The unusual thing is that since the beginning of the season to the end of 1918 there were a larger number of them than is usually the case. Authors seem to have the habit of thinking up good ideas and not grasping them for themselves.

Walter Hackett's "The Invisible Foe" is another of these. The author had an extremely interesting theme, but in developing it he wrote conventionally and very frequently lifelessly.

"The Invisible Foe" deals with the occult, in that it concerns communication with the spirit world in the matter of clearing up the innocence of a wrongly accused man. He works upon the theory that a mortal who has done one of his fellows a wrong and realizes it too late, after death attempts to convey the truth to those most concerned.

To illustrate this, Mr. Hackett has built a play about stolen papers hidden in bookcases and a rotter of a fellow who to achieve success and power steals £10,000.

A cast of generally capable players handled well the material provided them.

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"HELLO, ALEXANDER"

McIntyre and Heath Win Success in New Comedy

McIntyre and Heath in their new musical play, "Hello, Alexander," were a decided hit in New Haven.

"Hello, Alexander," is exceptional, both scenically and otherwise. McIntyre and Heath are as they were in the good old days of "The Ham Tree," which means very funny. Age does not seem to grow on them, except possibly in the matter of dancing, but that is easily overlooked in the fun they create.

The chorus is large and has real singing and dancing ability, and the costumes are elaborate and many. Clayton and White and the Dorans carry off the dancing honors. Two members of the company, unnamed on the program, came in for a big measure of success. One sang "Cleopatra," and the other did a monologue and piano stunt. Eva Puck was a delightful leading woman.

HELLEN MARY.

"KEEP IT TO YOURSELF"

Hilarious Farce from the French Presented

Farce in Three Acts, by Mark Swan; based on a Comedy from the French of Keroul and Barre.

Charlie	Dallas Welford
Dr. Dubois	Robert Lowe
Benjamin	Albert Brown
Edouarde Chaumet	Edwin Nicander
Dr. Ferdinand Brodard	Alphonz Ethier
Amelie Brodard	Ethel Stanard
Marie	George Hall
Francois	John Burkell
Marguerite Chaumet	Helen Holmes
Raphael	Macey Harlam

The confusion which is often characteristic of hotel bedrooms in French farces is positively amazing. That it can be equally amusing is a tribute to the adroitness and skill of the French farceurs. Their mine of material never seems to be exhausted. One would think there was not an iota of fun left in the situations which surround a honeymooning couple in a seaside hotel wherein doors are as plentiful as they are easy of entrance, but "Keep It to Yourself" is as hilarious as anyone would want.

The humors of this latest farce from the French concern a young man who is subject to attacks of hypnosis whenever shiny objects are shown to him, and who, undergoing treatment for his peculiar malady, ventures innocently into the suite of a bridal couple in an Ostend hotel. Serious complications result, for the bridegroom is insanely jealous and the bride appears badly compromised. The tangle is straightened out eventually after considerable explanations.

The dialogue was amusing and the situations funny, particularly those which took place in the first act.

Edwin Nicander brought his excellent sense of farce to the role of the hypnotized hero. Ethel Stanard was appropriately winsome and unsophisticated as the bride. Alphonse Ethier made a forceful bridegroom. Dallas Welford was an amusingly apoplectic butler. Helen Holmes, Macey Harlam and Albert Brown were others who gave capital assistance.

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"THE ROYAL VAGABOND"

Mythical Kingdom is Scene of New Comic Opera

WASHINGTON—A comic opera, or what was termed on the program as a musical romance of royalty and revolution, entitled "The Royal Vagabond," with music by Dr. Anselm Goetzl and book and lyrics by Stephen Ivor Szinnyey and William Cary Duncan, is the National Theater's offering during the current week. It opened Sunday night and was accorded a cordial reception by a large sized audience. The production is made by Cohan and Harris and is staged by Julian Mitchell and Sam Forrest.

The story deals with Stephen, the crown prince of Bargravia, a kingdom somewhere in George Barr McCutcheon's geography. He becomes tired of the puppet life of the court and Lady Helene whom his Queen Mother desires him to carry, and wants to learn the governmental needs of his subjects, besides being of scanty beard yearns for a fling at nocturnal mysteries. He disguises himself as the vagabond with the name of the "Street Prince." His tutor, he also orders to masquerade and accompany him.

Both, under such incognito, regale themselves among the real people, not without the crown prince losing his heart to Anitza, daughter of the revolutionist inn-keeper.

The richly and uniquely dressed chorus was slightly reactionary considering the trend toward more yardage in Bevo musical concoctions. Even though the pages' knickerbockers kept knees opaque, there were opportunities when nature's handiwork flourished.

The principal roles were entrusted to Coralinn Waide, as Anitza, and to Douglas Stevenson, as the crown prince.

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"TILLIE"

Character Study of the Pennsylvania Mennonites

Comedy in four acts by Helen R. Martin and Frank Howe, Jr., based upon Mrs. Martin's novel, "Tillie, a Mennonite Maid." Produced by Klaw and Erlanger and George C. Tyler at Henry Miller's Theater Jan. 6.

Mrs. Wagernagel	Maude Granger
Weezey	Mildred Booth
Jake Getz	Adolf Link
Tillie Getz	Patricia Collinge
Walter Fairchilds	Robert Hudson
Doc Weaver	John W. Ransone
Nathaniel Puntz	Charles R. Burrows
Hiram Etter	Harry A. Fisher
Ezra Yutsey	Edward S. Forbes
Absalom Puntz	Alfred Kappeler
Adam Schultze	J. C. Kline
Mrs. Getz	Petra Folkman
Mandy Etter	Dresser Valentine
Zeke	Abbott Roland

"Tillie" proves that a comedy may be of the so-called wholesome type without being irritatingly goody-goody as well. The reason for this is simply that we are intrigued by richly human characters, who do human things and are lifelike.

Mrs. Martin, who, it will be recalled, wrote "Erstwhile Susan" for Mrs. Fiske, also a play of the Pennsylvania Dutch, again vitalizes a peculiar and interesting group of Americans, and coupled to this she, with Mr. Howe, has injected a pleasing and significant sense of humor and observation in general which gives it a fine quality.

The interest in "Tillie" is appreciably increased by the fine playing of a competent company, but mostly by Patricia Collinge, who assumes the title role. Miss Collinge has dissolved from herself the sticky, sugar coating of Pollyanna and we see her in outstanding relief as a young actress of parts. She has a difficult role in this comedy, but she makes it easy, which is a much shorter way of expressing many eulogies.

The basic theme of "Tillie" is much the same as that of "Erstwhile Susan." Tillie, to be sure, does not hail from the west and is an outsider, but a Mennonite maid born and bred in the narrow faith. Yet she feels the same stirrings of revolt as Susan against the confines and utter tyranny of the man-ridden community, and ultimately she triumphs over it.

John W. Ransome gives an admirable performance of Doc Weaver, a convincingly and amusingly drawn character, and makes of the role one of the most interesting characters of the year. Maude Grunger, as Tillie's aunt, has a part equally as well drawn and at the same time plays it with distinction. Alfred Kappeler and Adolph Link give capital performances.

Melinda Studio

Helen Menken, who is giving a charming performance of the leading feminine role in "Three Wise Fools"

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Bulletin Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, January 7, 1919. The following members were present:

Messrs. Francis Wilson (presiding), Stewart, Cope and Stevenson, Miss Reed, and Messrs. McRae, Jennings, Corthell, Hull and Churchill.

New members—(Through New York office): Franklyn Ardell, Lon W. Carter, Dorothy Cumming, Frank Elliott, Helen Holcomb, Robert Emmett Keane, Howard Lange, Carlotta Monterey and Armand Robi.

The Council is constantly having many interesting questions put up to it for decision. The curious thing is that they all have different angles. One would naturally suppose that there would be a set series of questions appertaining to this clause or that, but it is not so; just the same as all human beings belong to one nation or another, but every individual human has his distinct characteristics. So it is in regard to the different questions brought up to us.

The latest one is this: A company rehearsed three weeks, went on the road for one week, laid off the next (which was counted as its fourth week of rehearsal), then opened again and played a week and seven-eighths. Certain faults had developed in the cast and in the structure of the play. These were changed, and the management ordered rehearsals to be continued, which they did for three weeks, during which half salaries were paid. Then suddenly on the Saturday it was decided that the production was hopeless in its present condition and would be sent to the storehouse indefinitely.

Another case is that of a company which rehearsed for three weeks when a prominent member of the cast (who had incidentally resigned from the A. E. A. about twelve months ago) broke his contract and left. The opening date had been arranged, but the manager was compelled to postpone this in order to get someone else up in the part. Then there was a strike of scene painters. The opening finally took place three days after the four weeks allowed for rehearsals. Under these circumstances would the company be justified in demanding compensation?

Another, and a last, example: A company played seven weeks on the road and laid off the week before Christmas. As there were other first performances on the 23d and 24th of December, which would necessarily divide up the critics, the management decided to make its New York opening on Christmas night, and contends that this delay was to the benefit of the actor as well as to itself. Should the management be compelled to pay for the Monday and Tuesday?

All first class companies playing the outlying Chicago theaters should immediately inform the office if an attempt is made to play Sunday matinees without payment. We are checking this evil quite effectively. No one with an A. E. A. contract need give such a performance free.

The Council is considering holding public meetings in New York at least four times a year. No better plan can be devised for increasing interest in the Association.

By Order of the Council.

STOCK IN MANY CITIES

PARK PLAYERS OPEN IN UTICA

Enthusiastic Welcome Given to New Stock Company Headed by Corliss Giles and Frances Woodbury

A NEW stock company, the Park Players, opened at the Park Theater, Utica, N. Y., last Monday night, presenting Maude Fulton's dramatic success, "The Brat," to a large and appreciative audience. Corliss Giles, formerly leading man with Lou Tellegen and a stock favorite in the East and more recently leading man with Clara Kimball Young in four of her Select pictures, is leading man and he assumed the role of Steve Forrester in a highly commendable manner.

Frances Woodbury, leading woman of the company, was formerly a member of Robert Hilliard's company, and her appearance in the title role as "The Brat" won her hundreds of friends instantly.

Other members of the company are Alfred Britton, Minnie Williams, Emily Lascelles, Fred Knight, Willard Foster, Helen Deland, and Miss Mary Wirth. Aubrey Noyes is director of the company and he has succeeded in giving Uticans a real high-class production of a well-liked play. Thomas Wirth is scenic artist and he made one of the most beautiful interior settings ever seen in Utica in connection with the presentation of a stock play. Fred Knight is stage manager of the company. J. Edee, for the past thirty years connected with local theaters as a stage carpenter, holds the same position at the Park, and the electrician is Joseph Miller, recently discharged from the U. S. Navy.

Next week the Park Players will offer "Mary's Ankle" as the attraction. This is expected to be fully as successful as "The Brat."

"What's Your Husband Doing?" Hit in New Bedford

Enid May Jackson, in a tipsy scene, convulsed capacity crowds with laughter at every performance of "What's Your Husband Doing?" by the Warren O'Hara Players in New Bedford, Mass., throughout the week of Dec. 30 at the New Bedford Theater. Alfred Swenson and William Blake, as the suspected divorce lawyers, divided honors. Robert Craig received a volume of applause as the model husband, while Rita Davis was responsible for a welcome bit of color in her interpretation of the cabaret entertainer.

MACPHAIL.

. . .

Emerson Players Offer Old Cohan Success

The Emerson Players' second musical offering of the season, George M. Cohan's musical success of former days. "The Yankee Prince," was the bill Jan. 6 at the Colonial, Lawrence, Mass. A large chorus and extra singers and dancers were engaged for the production, which, after the Lawrence presentation will move intact, except for the principals, to Mr. Emerson's locations at Haverhill and Lowell, in their turn. W. A. O'REILLY.

. . .

"Johnny Get Your Gun" for Stock Stage

Harry Hollingsworth opened a new stock company at the Tootle Theater in St. Joseph, Mo., on Dec. 30. The opening bill was "Johnny Get Your Gun."

. . .

Halifax Company Pleases

The Majestic Players presented "Johnny Get Your Gun" at the Majestic Theater, Halifax, last week to large audiences. John Winthrop scored a great success as the hero.

Grayce Scott is the new leading woman of the company.

Wants to Hear from Friends

Sergeant Major Girard Patterson, Headquarters Company, 330th Machine Gun Battalion, American Expeditionary Forces, A. P. O. 789, writes THE MIRROR that he would like his friends in the profession to communicate with him. Patterson, who is well known in stock, has been in France for some time, and will be among those who are last to leave. He expects, however, to get back to the United States in time to open as business manager with a stock company next season.

. . .

Tucker Out of Navy

Ensign Harlan Tucker will return to the Morosco Theater, Los Angeles, within the next two weeks. According to word received from Oliver Morosco, the manager has assigned Tucker to his old job as juvenile in Morosco Los Angeles productions. When the United States entered the world war Tucker was one of the first to volunteer.

. . .

"Outcast" Scores Big Hit at Somerville

No doubt there will be many plays presented by the Somerville Theater Players which will do more business than "Outcast," their present offering, but it is safe to say they won't be produced any better. "Outcast" as played by Winifred St. Claire and Rowden Hall, as "Miriam" and "Geoffrey," respectively, is a gem. Miss St. Claire shows a finesse and charm that adds much to her popularity, while she pitches her big scenes in a tone that neither rants nor wails, yet holds one tense. Rowden Hall plays each scene with a light and shade that heretofore was so often absent in performances. Each of the other characters in the small cast was good. Kendal Weston arranged a beautiful production. Next week "Nothing but the Truth."

"Very Good Eddie" Scores in Somerville

John Gordon and his co-workers of the Somerville Theater Players at Somerville, Mass., presented "Very Good Eddie" the week of Dec. 30. Mr. Gordon as Eddie Kettle, scored the biggest hit of his career this week. His work showed careful thought combined with intelligence, and the result was one long continuous laugh from the time he entered until the final fall of the curtain. Winifred St. Clair also shared heavily in the honors, and Rowden Hall pleased. Others in the cast were John Duggan, Grace Fox, Rose Gordon, Ruth Fielding, Ted Brackett and John M. Klineand.

. . .

"A Stitch in Time" Presented in New Haven

The Hyperion Players had a delightful offering in "A Stitch in Time" this week. Jane Morgan as Phoebe Ann was excellent. Arthur Howard reminded us of Daddy Long Legs. Mary Ann Dentler did well. Frank Thomas was an interesting Jenkins. Adrian Morgan, Walter Sherwin, Arthur Griffin and Adelaide Hibbard in minor roles did very well. The set was excellent and the production as a whole was a credit to Director Bernard Steele.

HELLEN MARY.

. . .

Pershing Stock Presents "The Brat"

"The Brat," by Maude Fulton, was the attraction the first half of the week at the Pershing, Pittsburgh. Audell Higgins, the leading woman, portrayed the street urchin in a clever and realistic manner. Arthur Vinton played the role of the dissipated brother of the writer in an intense and convincing manner. Both the leads had the very excellent support of the other members of the Pershing stock company who thoroughly interpreted the minor parts. The last half of the week "Johnny Get Your Gun" was the attraction.

LATUS.

. . .

Oakland Stock Prospers

New Year's week Ye Liberty Players presented "The Big Idea," a comedy by A. E. Thomas and Clayton Hamilton. The play is a mix-up, though an unusual and interesting one, and Crane Wilbur and Adda Gleason in the leading roles were quite reason enough for its success. The best of the support was Sam Burton in the part of the hero's friend, and John Ivan contributed another splendid make-up to his already lengthy list. Others to score were Hugh Metcalf, Marta Golden, Auda Due, Marion Dupre and Ben Erway.

The Fulton Theater continued "Sis Hopkins" for a second week, which means that it must have had some fair degree of success. It is to be followed by "The High Cost of Loving." P. M. MCINTOSH.

MANY CHANGES IN WOODWARD STOCK

Several Players Leave for Boise and Others Are Engaged

"Mam'zelle," a hilarious French comedy, was the holiday offering by the Woodward Players in Spokane. Unusual situations, bright comedy lines, and a spirit of merry-making pervaded the production. The audience was entertained throughout the performance with unexpected dialogue between the performers on the stage and performers in the audience which usually culminated in the ejection of one performer. At different times the same five bouquets of flowers were presented to the five leading characters. The audiences joined in the spirit shown by performers and applauded vigorously.

"Outcast" will follow.

Several changes have taken place in the Woodward company. Walter Arlington, business manager and partner, has sold out to Mr. Woodward, and has left for Boise, Idaho. He takes with him the nucleus of a stock company for the Boise Theater, including Joseph Lavalliere, character man; Lucille Lavalliere, character woman; Mayme Arington, general business; Billie Hirsch, juvenile; Thomas Pawley, second man and assistant director.

Three new players have already joined the Woodward forces and more are on the way. The new people who have arrived are Ethel Tucker, character woman; Lea Penman, second lead, and Billy Jansen, general business and assistant stage director. These people were formerly members of Mr. Woodward's company in Denver.

REN. H. RICE.

. . .

Northampton Players In "Quinneys"

For the week of reopening after Christmas, the Northampton Players, under direction of Melville Burke, gave a charming presentation of Horace Vachell's "Quinneys." William Evarts gave an excellent rendering of the role of Quinneys. Miss Daggett played Posy; Miss Scott, Mrs. Quinney; Jack Leslie, Jim; Frank Dawson, Sam Tomlin; Pauline Eckhart, Mabel Dredge, and Jack Amory and Frank McDonald, the two millionaire purchasers of antique treasures. The play was beautifully staged. Melville Burke is giving exceptional sets to his plays this season. Howard Alcorn is doing notable work as scenic artist.

The following week "The Thief" was played. The company leads, Claude Kimball and Ernita Lascelles, gave acting well above average standards. Good support was furnished by Agnes Scott, Eugene Powers, Jack Leslie, Frank Dawson and Jack Amory. Jane Marbury has been engaged as second woman for the company and will make her first appearance in the cast of "The Philanderer." MARY BREWSTER.

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A New Comedy by
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CHARLES FROHMAN presents
William Gillette
In the New Comedy
"Dear Brutus"
By J. M. Barrie

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WHERE'LL WE EAT TONIGHT

Moulin Rouge

Ben Selvin's "syncopated orchestra" is scoring nightly successes at the Moulin Rouge, in connection with the entertainers, Thelma Carlton, Viquinn and Jack Murray. This establishment did a huge dinner business during the holidays and table reservations were necessary every night.

The Moulin Rouge is one of the most popular dining and dance establishments in town. A factor in its popularity is the current edition of the "Revue Intime," voted the cleverest in the Moulin Rouge's series of unique entertainments.

The cast is headed by Marion Culhane, a light comedian whose "song-sayings" and doll specialty are particularly bright spots in the show. Sharing honors with him are Dixie O'Neil, Victoria and Georgette, Lois Lane, Olga Marwig, Rose Waterman and Lillian Leenore.

* * *

Healy's

Thomas Healy has predicted that the coming year will be the biggest in restaurant history. At Healy's Golden Glades, Broadway and Sixty-sixth Street, "The Victory Revue" is still going strong. In the cast are Cathleen Pope, Davidson and Dean, Helen Hardick, Bly Brown, Yvonne Darle, Musette, Mlle. Nadja, Harry Francis and others.

* * *

Pre-Catelan

The famous jazz orchestra and the new and sprightly revue are combining to bring the crowds to the Pre-Catelan on Thirty-ninth Street, near Broadway. Cuisine, dancing, music and entertainment are the aims of Proprietor William H. Barnes, and his patronage seems to indicate that he is hitting the popular fancy.

Reisenweber's

In the main restaurant at Reisenweber's, Columbus Circle, the revue, "Here and There," continues to please large crowds. The cast includes Ruby Norton, Midgie Miller, the Eastman Sisters, Stewart Jackson and Margaret Severin. Sophie Tucker and her "kings of syncopation" are still the features of the entertainment in the Four Hundred Clubroom. The "kings" also furnish music for dancing. On the same floor also are Don Caslar and his military band. In the Paradise Room, Dore and Cavanaugh give nightly exhibition dances.

* * *

Cafe De Paris

The Cafe de Paris at Broadway and Forty-eighth Street, formerly Rector's, is ably maintaining the reputation and popularity of its famous predecessor. Rene Durand, former chef of the Cafe de Paris in Paris and Martin's in this city, is in personal charge of the preparation of menus and the cuisine of the establishment. The cabaret performance, "Vanity Fair," numbers 40 entertainers, headed by Mabel Jones and Diane d'Aubrey. Dancing continues to be the popular feature.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 18

Theater		*Date of Production*	*No. of Times*
Astor	East is West (Harris)	Dec. 25	30
Belasco	Tiger, Tiger (Belasco)	Nov. 12	82
Belmont	The Little Brother (Hast)	Nov. 25	67
Bijou	Sleeping Partners (Williams)	Oct. 5	123
Booth	The Woman in Room 13 (Woods)	Jan. 14	7
Broadhurst	Melting of Molly (Shubert)	Dec. 30	25
Casino	Sometime (Hammerstein)	Oct. 4	136
Central	Somebody's Sweetheart (Hammerstein)	Dec. 25	32
G. M. Cohan	A Prince There Was (Cohan and Harris	Dec. 24	31
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	178
Comedy	A Place in the Sun (Shubert)	Nov. 28	62
Cort	The Better 'Ole (Coburn)	Oct. 19	108
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	95
Eltinge	Up in Mabel's Room (Woods)	Jan. 15	5
Empire	Dear Brutus (Frohman)	Dec. 23	34
44th Street	Little Simplicity (Shubert)	Nov. 4	91
48th Street	The Big Chance (Woods)	Oct. 28	101
French	French Players (Copeau)	Oct. 14	115
Fulton	The Riddle: Woman (Mooser)	Oct. 23	104
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	172
Globe	The Canary (Dillingham)	Nov. 4	91
Hippodrome	Everything (Dillingham)	Aug. 22	137
Hudson	Friendly Enemies (Woods)	July 22	211
Knickerbocker	Listen Lester (Cort)	Dec. 23	34
Liberty	Glorianna (Cort)	Oct. 28	99
Little	A Little Journey (Shubert)	Dec. 26	29
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	122
Lyceum	Daddies (Belasco)	Sept. 5	152
Lyric	The Unknown Purple (West)	Sept. 14	148
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	141
Miller's	Tillie (K & E and Tyler)	Jan. 6	16
Morosco	Cappy Ricks (Morosco)	Jan. 13	8
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	147
Playhouse	Forever After (Brady)	Sept. 9	155
Plymouth	Redemption (Hopkins)	Oct. 3	108
Princess	Oh, My Dear	Nov. 27	64
Republic	Roads of Destiny (Woods)	Nov. 27	64
Selwyn	The Crowded Hour	Nov. 22	70
Shubert	The Betrothal (Ames)	Nov. 14	78
39th Street	Keep It to Yourself (Broadhurst)	Dec. 30	25
Vanderbilt	The Gentile Wife (Hopkins)	Dec. 25	30
Winter Garden	Sinbad (Shubert)	Sept. 2	172

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PRESENTS

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Produced, directed and edited by

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as conclusive proof for the Peace Table of what the Kaiser did to Belgium–

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HER SORROWS
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EXHIBITORS' TRADE REVIEW:
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MOTION PICTURE NEWS:
"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:
"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

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The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.
The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.
In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.
We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

BELGIUM
The KINGDOM of GRIEF

FOLLOWING STATES SOLD

Michigan	Massachusetts	Pennsylvania	Delaware	Mississippi
Ohio	Rhode Island	West Virginia	North Carolina	Arkansas
Maine	Connecticut	New Jersey	South Carolina	Oklahoma
New Hampshire	New York	Maryland	Florida	Texas
Vermont	Greater New York	District of Columbia	Georgia	Louisiana

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TAKING ENCORES

Mlle. Paula Clerget is singing "Madelon" at the Royal Theater this week

Franklin James (below) has a popular number at the Audubon Theater in "After All"

(C) Lumiere (C) Lumiere

Hall

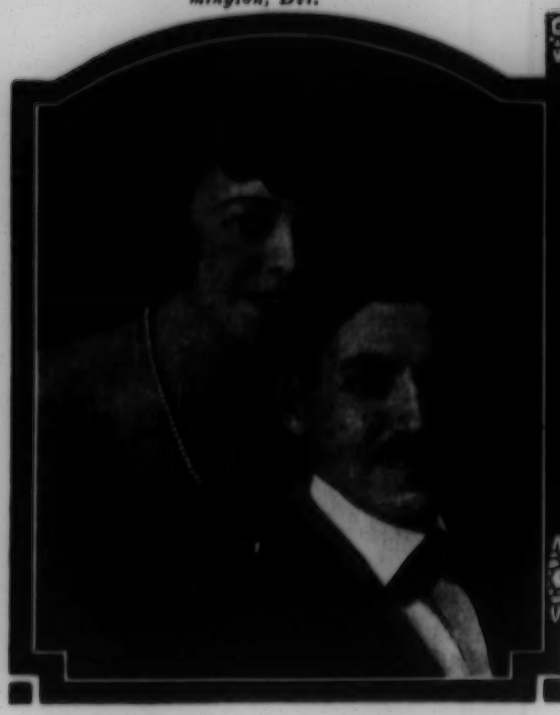
Juliette Dika at the Alhambra this week. One of her songs is "Have a Smile"

Newhoff and Phelps are singing "The Chink" at the Garrick, Wilmington, Del.

Charles King is singing "Ja-Da" in the Century Roof revue

Janette Martine features "Oh Frenchy" at the Alhambra this week

Willie Weston is making a hit with "Good-Bye France" at the Fifth Avenue



Nitta-Jo is proving a big success at the Palace this week, singing "I'm Sorry I Made You Cry"

Campbell Studios

VAUDEVILLE VOLLEYS—From

Lady "Connie" Dances at Palace—Ruth St. Denis Returns to Varieties—Nitta-Jo's Hit—Eva Tanguay Coming Eastward—Avon Comedy Four Disbanding—Milla Holt Wakefield to South Africa

STOPPING over at the Palace Theater this week, while en route to Siberia on behalf of the Russian War Orphans' Relief Fund, Lady Constance Stewart-Richardson is giving vaudeville audiences a glimpse of her art of the dance.

Lady Connie hasn't been dancing in some months. Indeed, I believe her last public appearances were for war benefits last summer in the smart circles of London. Lady Connie, you know, is the granddaughter of the Duke of Sutherland, and a daughter of the Earl of Cromartie. Her titled husband, Baronet Stewart-Richardson, was killed on that field where England lost so much of its very best manhood, Ypres. All through the war, Lady Connie has been devoting herself to work in relation to the world struggle.

"Connie" Has Audiences Gasping

Palace audiences like her dancing. Her costumes, are nothing if not frank, but the titled dancer is so vivid and so striking physically that observers quite forget their brevity after the first gasp or two.

The Palace engagement, by the way, is Lady Connie's first American appearance in five years. She was signed by Morris Gest, who arranged the Palace hearing—or rather seeing.

Ruth St. Denis in Varieties

Speaking of dancers, Ruth St. Denis is back in the varieties and coming to the Palace within a week or two. Miss St. Denis is at Keith's, in Washington, this week and, according to reports, is scoring a remarkable hit. She is offering a new series of Oriental, medieval and symbolic dances, assisted by Doris Humphrey, Elizabeth Hornst and Edna Malone. Ted Shawn is missing, having been in the service since the start of the war. Ted is said to have been at the front for months, although he escaped wounds.

Miss St. Denis' present program starts with a dance of the Byzantium period, which is followed by a Pompeian suite done by the star's three assistants. Miss St. Deuis does a Royal Siamese ballet dance, which is followed by a symbolic ballet, "The Spirit of Democracy," which is said to be decidedly imaginative.

Miss St. Denis and the Dance

By the way, few people realize how much Miss St. Denis has done to elevate the dance to its rightful position. She first appeared at a time when the dance was in low estate. In those dark days she conceived and developed the Hindoo dances which were destined to bring her fame. She was poor and unknown and yet, with a determination born of surety in her ultimate triumph, she kept on. Finally a well-known manager saw her dance and he, too, was convinced that Miss St. Denis had in these dances an entertainment so unique and unusual that the public would be sure to appreciate them. He put her under contract and introduced her to the public. Her success is now a matter of theater history.

Incidentally, on the same bill at Keith's, in Washington, with Miss St. Denis is the opera singer, Marguerita Sylva, who recently invaded the varieties. Miss Sylva is coming to the Colonial next week.

Palace Entertains Wreck Survivors

The Keith folks entertained 126 veterans of the Eighth Trench Mortar Battery at the Palace this week. It was the mortar boys' first show in a year. They were taken off the stranded transport, Northern Pacific, Captain McCormick being in command. The soldiers enjoyed the performance immensely. They were given a rousing reception by the audience and Captain McCormick made a speech of thanks.

Nitta-Jo's Palace Hit

It was a joy to watch Mlle. Nitta-Jo's hit at the Palace Theater this week. It wasn't Nitta-Jo's first Palace appearance, of course, but when the Parisian singer was here before she didn't know American audiences. Now she has been playing a number of weeks over here and has been zealously studying her audiences. The result was a revised and remodeled repertoire which went over on Monday with a smash.

I'd like to have most of the American singles watch Nitta-Jo. I'd like to have them see how easily she puts an emotional spark into a song when necessary or makes it sound a depth of genuine feeling. Some one has termed her a second Yvette Guilbert, but the comparison shouldn't be made. Guilbert is a great master of song interpretation, Nitta-Jo works along entirely different lines. Nitta-Jo is essentially a variety entertainer but, too, she is something of a big artiste. Her future will be an interesting thing to watch.

It was remarkable to see how well she did with *Over There* after nearly everyone in vaudeville has tried it. And her *Soldier's Dream!* There is fire and dramatic tensity. Nitta-Jo is certainly a welcome entertainer.

Eleanor Painter for Two-a-Day

Now comes the report that Eleanor Painter, late of "Glorianna," is headed towards vaudeville with her husband, Louis Graveuere, the baritone who has been singing in recitals. Which is interesting, since they say that Miss Painter quit the Cort production, piqued because so much prominence was given several vaudevillians in the piece. They say she thought the humor out of place—or something like that.

Vaudeville—or, indeed, motion pictures—won't see Cavalieri for some time. The prima donna had been dickering for the varieties, but the negotiations have apparently fallen through, for Cavalieri sailed away last week on the liner La France with her husband, Lucien Muratore, late tenor of the Chicago Opera Company. The Muratores told reporters at the docks that they were going to their home in the South of France for a rest.

Louise Dresser, and (still speaking of husbands), her husband, Jack Gardner, have united for a tour of the varieties. They have a playlet called "The Union," written by Chicago's Kipling, no other than Jack Lait. Herein Miss Dresser and Mr. Gardner will portray vaudeville players who endeavor to form an actors' union.

Willa Holt Wakefield Sailing

One of the most charming of vaudevillians, Willa Holt Wakefield, is sailing away for a tour that will keep her from American vaudeville for probably a year at least. Miss Wakefield will tour the South African halls and perhaps other lands, if after-war conditions warrant. The delightful singer of heart songs has been busily engaged in war work for many, many months. She played a big part in the theater's campaign for the various Liberty Loans and has been entertaining the boys in the camps since America went into the war. We heard a good many speeches in behalf of the last Liberty Loan in New York theaters, but no address so touched and appealed to us as one that Miss Wakefield made at a Forty-second theater on the last days of the drive. Bon voyage, Miss Wakefield, and may you return soon to American vaudeville! It surely needs you.

Vaudeville is losing another pleasant entertainer in the person of pretty and vivacious Muriel Window. Early in February Miss Window sails from Vancouver for an Australian tour. Here's predicting that they like her immensely "down under."

Australia Wants Americans

Australia, by the way, is seizing upon a number of American entertainers. Hugh McIntosh, head of the Rickards theaters, has secured Bert Clark, the comedian of Clark and Hamilton, who is now on the high seas en route to the Antipodes to stage "The Better 'Ole" for an Australian tour. McIntosh is also after Walter Weems and it is said he has made overtures to Harry Jolson for revue work.

The name of Held isn't to be lost to the theaters with the death of Anna Held. Her daughter, Lianne Carrera, has decided to adopt her mother's name. She has been playing the cantonments since her mother's death but, upon the completion of her soldier work, she will launch a vaudeville act, in which she will have a supporting company.

Nan Halperin's Belasco Setting

Nan Halperin, at the Palace this week in her second song cycle, has the distinction of having the most elaborately staged single act in the varieties. Nan is using a boudoir setting that is Belascoesque in its artistic detail.

And how Miss Halperin can shoot from one costume to another. Her lightning speed is marvelous. Fro an elaborate "coming out" gown to a silken nightie and back to a wedding gown in a couple of seconds is going some! But Nan does it much more adroitly than the best quick-change artist.

Muriel Worth Pleases at Colonial

Up at the Colonial this week pretty Muriel Worth sure did interest the audiences in her charmingly gowned dancing specialty. Who would have thought of toe dancing the famous *One Fine Day* number of "Madame Butterfly"? Miss Worth does it, along with a lot of jig dancing.

Talk about your lucky authors, list to the case of Channing Pollock! Two hits on Broadway, "Roads of Destiny" and "The Crowded Hour." Having reached this plutocratic stage, Channing has taken his wife and daughter and departed for the Hawaiian Islands for a vacation. They are crossing country by easy stages and haven't quite reached the coast yet. But we may expect a tropical drama from the Pollock pen.

Enter the Frothy Farce!

Have you noticed the trend in plays along the white way? Managers apparently think that audiences, relieved of the strain of war, want things light and frothy. The change at the Eltinge theater rather personifies the whole thing. There the war paly, "Under Orders," gives way on Saturday night to the farce. "Up in Mabel's Room," which has been disturbing Boston. Hazel Dawn, John Cumberland and Walter Jones are in the cast.

Errol's Double "Souse"

Leon Errol has been staggering this week under the strain of doing his "souse" comedy at both the Palace and Riverside theaters. Errol, in his second week, has been closing the first half of the bill at the Palace, then jumping into a taxi and rushing to the Riverside, there to again assume the comedy semblance of intoxication and smash more statuary. And, by the way, Errol's bill for plasted of paris imitation statuary is something each week to consider.

The competition in Sunday night vaudeville keeps right on and I wouldn't be at all surprised to see the vaudeville powers take rigid steps against this invasion of their field of entertainment before long. Last Sunday night most of the Broadway legitimate theaters seem to have been offering variety "concerts." Among them were the Nora Bayes, Central and the Shubert-Riviera.

Evan Tanguay Coming Eastward

Eva Tanguay, who has been resting and enjoying herself with the movie colony on the coast, is coming to the Palace within a week or two. Chicago is just having her at the Majestic. Eva, thoroughly rested, is said to be in better form than ever.

IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

LADY CONSTANCE IN DANCES, MLLE. NITTA-JO SCORES HIT, NAN HALPERIN'S NEW SONGS

Lady Constance Stewart-Richardson

The fact that the titled dancer was moved down to third position on the Palace bill after the Monday matinee might lead one to assume that the lady hadn't quite lived up to her featuring billing. The fact is Lady Constance is far from uninteresting. Much of her work is dramatic posturing, rather than the conventional classic dancing, but, at the same time, her work is pleasing. For two of her numbers she wears a brief green scarf costume, for the final one a flowing robe. Between the two she had the audience gasping just a bit.

Mlle. Nitta-Jo

La Gigolette Parisienne returned to the Palace practically a different performer. She was fresh from the other side at her previous appearance. This time she knows her American audiences and put over the genuine hit of the present Palace bill. Nitta-Jo is an exceedingly vivid little entertainer, equally able to put fire into a patriotic number and genuine feeling into a story song. We predict big things for Nitta-Jo. In her present repertoire she makes *A Soldier's Dream* and *Over There* emotionally electrical and gets a great deal out of a conventional ballad, *I'm Sorry I Made You Cry*. Nitta-Jo wears a fetching, but typically Parisian slit-skirt costume and uses an odd cabaret drop.

Nan Halperin

Nan has finally reached the Palace in her second song cycle by William B. Friedlander. Like the first this depicts the various periods of a girl's life—the kiddie, the school girl, the debutante, the society maid on the verge of marriage and finally the young woman on her wedding morning. The idea is splendidly worked out, Miss Halperin using a full stage boudoir setting that is at once charming and in good taste. The opening finds Miss Halperin, as the next to the youngest in the family, half hidden under the bed. Remarkable fast changes make the various numbers move along with fine speed until finally the final wedding morn number finds Miss Halperin under the silken coverlets in evening negligee. She makes a remarkable change to a wedding gown and concludes with a military wedding number. The whole specialty is remarkably well put together, the costuming is striking, the lyrics are excellent and the whole act hasn't a single flaw. But Miss Halperin herself should watch one thing. She is entirely too dramatic in her numbers. Plainly speaking, she overdoes. All this should be immediately toned down. It is much more effective, Miss Halperin, to appeal to the imagination than to do the obvious.

Lyons and Yosco

This favorite team has again reunited and at the Palace they are doing very nicely in their new specialty, including the usual harp playing, "wop" humor and vocalism. They play the harp as admirably as of yore and do their best with the song, *The Toast to the U. S. A.* Lyons and Yosco are as sterling a variety turn as ever.

"Yip Yip Yaphankers"

In charge of Sergt. Frank Melino, a squad of boys in khaki go through drills and present a routine of tumbling, cartwheels, pyramid formations and so on. There is nothing striking about the routine, but the good natured soldier way of doing the stunts puts the turn over nicely.

"Not Yet, Marie"

Since Jesse Lasky turned to the celluloid drama, vaudeville hasn't had many tabloid musical comedies. "Not Yet, Marie," produced by C. B. Maddock, is just that. There are a number of principals and a chorus of eight, the scene being laid in the smart studio of a big photographer. The photographer has made an enlargement of an old-fashioned feminine portrait for an old gentleman. The old fellow always comes to the studio, looks at the picture and murmurs, "Not yet, Marie, not yet." Finally they ask the secret and the old man explains that long ago, fascinated by wine, woman and song, he left Marie, but that Marie has told him he would return repentant some day. So he comes regularly to say, "Not yet, Marie," because he isn't tired of the giddy life yet. This unusual twist gives the act finale a decided punch.

While not notable anywhere for its humor, "Not Yet, Marie," is quite entertaining. Much money has been spent on the chorus costuming, some of which is just a bit intimate and daring. The final chorus costumes might well be improved. However, "Not Yet, Marie," will get along very nicely.

Jack Norworth

Norworth has apparently returned but briefly to vaudeville. At least, he hasn't taken the trouble to frame anything particularly new or original. He is still using his *I'm a Daddy*, and the rest of his repertoire isn't particularly interesting. He gets most out of *Wild Women* and his usual topical book number. Riverside audiences last week also liked his novelty, *Singing Waiter* number. In fact, the audience showed a genuine liking for Norworth all through but, to continue in the varieties for any length of time, he should take a little more care in building up an effective turn.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I'm Sorry I Made You Cry Kisses Over There	Nitta-Jo
Toast of the U. S. A.	Lyons & Yosco
Take Me Back Jim, Jim, I Always Knew You'd Win	Josephine & Brooke
Do We Remember Dewey? When You Come Back	George MacFarlane

Lew Dockstader

Dockstader, working in white face, is presenting a brisk routine of talk on current events, largely referring to the recent war, although the stuff is up-to-date. References to Albany politics and so on help, and Dockstader gets a lot out of a little song on the coming of prohibition to New York City.

Lois Josephine and Tyler Brooke

Lois Josephine, formerly of Cross and Josephine, and Tyler Brooke have united, presenting a turn somewhat along the lines of the old Cross and Josephine specialty. Their best bit is the *1919 Valentine* song, contrasting the girls of the past and present. Here the old *Mary, You're a Little Bit Old Fashioned* is utilized. *Take Me Back to That Ever Loving Shack* and *Jim, I Always Knew You'd Win* are used with effect. Josephine and Brooke use a full stage, with hangings and a baby grand presided over by a pianist.

Muriel Worth

Muriel, who bills herself as "accompanied by her muses of the violin," has an attractive stage arrangement. Ornamental curtains suddenly prove to be transparent, revealing the full depth setting, the stage being edged wtih flowers against a blue sky drop. The transparencies are drawn aside, revealing two women violinists, who assist Miss Worth through the various dances, most of which are of the jazz type. Miss Worth tries one serious thing, a toe rendition of the *One Fine Day* from "Madame Butterfly." Miss Worth, if affected in her style, is pretty, vivacious and winning. Her costumes are striking and the act is going very well at the Colonial this week.

* * *

San Francisco

ORPHEUM—Hobart Bosworth in "The Sea Wolf" is the headliner at the Orpheum this week, he being a holdover. Grace La Rue, Courtney Sisters and Bert Fitzgibbon are holdovers and are popular. The newcomers are George Herman, the acrobat, Paul Decker & Co. in "The Ruby Ray," the Littlejohns in Indian club act, and Hearst News.

Sarah Padden will come next week bringing a new play. She was last seen in "The Clod."

A. T. BARNETT.

NITTA-JO AND NAN HALPERIN PLEASE

Lady Constance Stewart Richardson Also at Palace—Interesting Bill

The Palace bill, decidedly entertaining this week, was considerably remodeled after the Monday matinee.

The "Yip Yip Yaphankers" open the show in their acrobatic novelty soldier turn. (New acts). Edwin George follows with his comedy patter and juggling turn. Lady Constance Stewart-Richardson was moved up from opening intermission to third spot for the Monday night show. (New acts). Lyons and Yosco, also shifted, have fourth spot and do nicely. (New acts). Mlle. Nitta-Jo puts over a smashing hit with her mingling of French and English numbers, using a plant, a Parisian girl wearing mourning, in an upper box for the refrain of one song. The Palace audience liked Nitta-Jo immensely on Monday night. Leon Errol, held over for a second week in his knockabout drunk skit, "The Guest," continues a laugh winner, just preceding intermission.

After intermission comes Lois Josephine and Tyler Brooke in their song and dance specialty. (New acts). Lew Dockstader presents his topical routine and goes big. After Dockstader comes Nan Halperin, who is enthusiastically received in her song cycle. Joe Jackson closes the show with his familiar hobo bicycle specialty.

BUSHWICK LIKES GEORGE WHITE ACT

Dancing Turn Makes Hit of Bill—Jimmy Hussy Amusing

The Bushwick bill this week is headlined by George White, the dancer, and his four beauties, Tot Qualters, Ethel Delmar, Lois Leigh and Dorothy St. Clair.

The amusing Jimmy Hussey is present, assisted by William Worsley, Mignon, the mimic, Norton and Nicholson, Olson and Johnson, Olympia Desvall and her animals, Fred Miller and Bert Chapman and Lalla Selbini are other features of the Bushwick bill.

Frisco and Belle Baker Top Royal Bill

Frisco, creator of the jazz, tops the Royal bill this week, with the able assistance of Loretta McDermott and Bert Kelly's Jazz Band. Belle Baker is the hold-over headliner and she is duplicating her two weeks' hits in the various other big Keith theaters. "Crosby's Corners," a rube skit produced by C. B. Maddock, with Felix Rush featured, wins a large share of the bill's laughter. Jim Toney and Ann Norman offer "You Know What I Mean," and the remainder of the program includes Rice and Werner, Harmon and O'Connor, the Pickfords, "Gems of Art," and Loyal's Dogs.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Buffalo

SHEA'S—Lucille Cavanagh tops the bill at Shea's Theater this week and repeats her success of other seasons. Miss Cavanagh has a host of friends in Buffalo from whom she is always assured of a royal welcome. This season Miss Cavanagh is assisted by Wheeler Wadsworth, W. B. Taylor and Mel. Craig. Jim and Betty Morgan, two musicians, who are carving a very secure position for themselves both in the musical world and in vaudeville, have a prominent place on the bill, and among their song numbers are *Belgian Rose* and *Roming Romany*. The Texas Comedy Four are singing *Everyone I Love Lives Down in Dixie, King of the Winds, Memphis Blues* and *Rheumatiz*. Mack and Orth appear in a new monologue that goes well, and the Stampede Riders, with Flores La Due, also entertain. Leon Kimberly and Helen Page are presenting a delightful comedy playlet, entitled "Spring Is Calling," and Lady Sen Mei has an excellent singing novelty in which she introduces *Forever Is a Long, Long Time* and *Frenchy*. Bert Ford and Pauline Price close the bill in a new wire act.

TAYLOR.

Cincinnati

KEITH'S—The holiday week bill was a strong one, though by no means the best shown this season. Elsa Ryan was featured in "Peg for Short," a little sketch that proved irresistible for humor. Rodney Ranores shared the honors. The La Mont Trio opened the program in a wire walking act that was quite thrilling. It was followed by "The Man Off the Ice Wagon," whose personal identity was undisclosed. Coakley and Dunlevy brought down the house in their military skit, "Over There." *When You Come Back* was their real song hit. McIntosh and his Musical Maids scored in a musical act featuring Scotch melodies. Stuart Barnes got off his old monologue, but it got over as big as ever. The Bush Brothers were clever in a tumbling act.

GOLDENBURG.

Cleveland

HIPPODROME—The New Year was ushered in at B. F. Keith's Hippodrome this week with one of the best and biggest bills ever shown at that theater. Valerie Bergere headed the list of headliners in a delightful little Japanese playlet, "Little Cherry Blossom." Mlle. Dazie, the dancer, shared honors with Miss Bergere. "The Four Husbands," a tabloid musical comedy, with a cast of forty members, was presented with all the tinsel and tinkling tunes that go to make up a full-grown musical comedy. Then there was Juliet, last seen here in the Cohan Revue. She offered an entire act of impersonations. Harry Mayo and Basil Lynn made a hit with their snappy dialogue. E. Charles Bensee and Florence Baird was another popular song and story team that went over big. The Man Off the Ice Wagon, a tenor; Mang and Snyder, athletes, and "Birds of a Feather," a pantomimic production, completed this New Year's program, one of the most successful seen recently.

All Cleveland vaudeville houses are doing excellently this season, and the new year is beginning more auspiciously than ever for this popular form of entertainment. Managers are unanimous in their opinion that 1919 will break variety records.

Dayton

KEITH'S—It has been long since a single act was accorded such a popular ovation as was Florenze Tempest's here Monday. Miss Tempest endeared herself to local audiences in a manner surpassed only by Nan Halperin and a few others. Her opening song, *I'm the Fellow Who Knows the Ways*, went badly, but her navy songs, *I'm Always Chasing Rainbows, What a Time I Will Have When the Boys Come Home* and *I Want Someone to Fool Me* were received with rare enthusiasm.

Farrell Taylor and company with their skit, "The African Duke," proved great favorites.

This week's bill also includes Lillian Shaw, Ed and May Ernie in their dancing act, Hugh Emmett, the ventriloquist, Charles and Henry Rigoletto, and Lady Alice's Pets.

DRAKE.

Fall River

BIJOU—Strong bill, with Le Clair and Sampson, burlesque novelty, Van and Carrie Avery, Lillian Watson, Barry and Layton, Clifford Nelson and Castell, Marie Walsh and Irving Edwards, Cardo and Noll, Patsy Doyle, Frank Morrell and company.

EMPIRE—The bill was headed by Doree's Imperial Quintet (three men and two women), selections from famous grand operas, Neil Mack and Velmar, McDonald and Cleveland, Race and Edge.

Montreal

PRINCESS—Jean Adair in "Maggie Taylor, Waitress," which scored quite a hit here when it was presented at the Orpheum two seasons ago, is an effective headliner; Kitty Morton is vivacious and charming; Paul Morton and Naomi Glass, in a satire "1918-50," do good work; The Four Haley Sisters, Bud Snyder, Greene and Parke, and Aerial Mitchells are other items of interest. Chas. Henry's Pets make a good item for the children.

LOEW'S—Clayton and Lennie proved very popular; Tom Davies and company appeared in a bright sketch, "Checkmated"; Anna Chandler makes her first appearance on the Loew time; Orbie and Dixon and Alexandria complete the bill.

W. A. TREMAYNE.

Philadelphia

KEITH'S—William L. Gibson and Regina Connelli offered a modern version of "The Taming of the Shrew" in "Their Honeymoon." Bright lines and clever acting made the sketch a big hit.

Wellington Cross sang several original songs and then brought out William Gibson to assist in an amusing burlesque "mind reading" that stopped the show.

Lillian Fitzgerald sang a number

(*Continued on page* 98)

IS THAT SO!

General Pisano, the sharpshooter, is leaving for Italy to visit his mother. From Italy he will go to France and England, finally touring South America. He expects to be gone about two years.

Extensive alterations are being made at Proctor's Fifty-eighth Street Theater. Extra rows of seats are being added to the orchestra.

Harry Weber has been in San Francisco on business.

Estelle Bryan and Charles Morey, of Harris and Morey, were married in Brooklyn on Dec. 21.

C. B. Maddock, who has been making a number of vaudeville productions recently, is sailing to London. While there Mr. Maddock will produce "For Pity's Sake" for Albert de Courville as part of the London Hippodrome revue. Charles Withers will appear in the role he created in the varieties over here. Next season Mr. Maddock is planning to present Andrew Tombes.

Pending a decision of A. S. Van Valkenburgh, Federal Judge for the Western District of Missouri, regarding the ownership of the leases on the Garden Theater, Kansas City, Pantages attractions will play that house.

Julia Nash has resumed her tour after an attack of influenza.

Emma Carus has been breaking in a new act in the Middle West. She is assisted by Walter Leopold, formerly of Leopold and Lewis.

Gerald Griffin is opening in a new song playlet in vaudeville.

Pauline Welch has framed a new act, in which she is assisted by a sailor quartette.

Will Cressy and Blanche Dayne are back in this country and have opened in vaudeville.

Long Tack Sam is coming back to American vaudeville. He has been in China since the opening of the war, but has cabled his agent, H. B. Martinelli, that he has prepared a new act and is sailing for this country with a troupe of eight.

* * *

COLONIAL DRAWING CROWDED HOUSES

New Policy Winning—MacFarlane Favorite This Week

Capacity business is the rule at the Colonial now, with its strengthened bill and new policy. The present program is an attractive one.

George MacFarlane is a big applause winner, with Harry De Costa at the piano. MacFarlane sings two numbers, *Do We Remember Dewey?* and *Say a Prayer for the Boys Who Stay Over There*, written by De Costa. MacFarlane was warmly applauded for several Irish melodies and *When You Come Back and You Will Come Back*. But the *Dewey* song is the big hit of his act.

Muriel Worth is another pleasant feature of the bill. (New acts). Toto, just back from an extended stay in the movies, is the same collapsible clown of yore. Pat Rooney and Marion Bent are Colonial favorites and they win their usual warm reception. Mrs. Gene Hughes and company in Edgar Allen Woolf's "When He Comes Back," Mr. and Mrs. Jimmie Barry, George N. Brown and company, Weber and Ridnor, and Rose and Ellis round out the attractive bill.

RIVERSIDE HAS ATTRACTIVE BILL

Fritzi Scheff and Leon Errol are Hits—Mosconi Brothers Favorites

With Fritzi Scheff and Leon Errol the Riverside bill this week is decidedly attractive. Miss Scheff is singing *Kiss Me Again* and other numbers, while Errol races up from the Palace to duplicate his hit there in the souse skit, "The Guest."

The Mosconi Brothers, assisted by their sister, Verna, dance in remarkable fashion; John Hyams and Leila McIntyre present their mild "model playlet," "Maybloom," while the New Year's festival bill also numbers Milo (?), Harry Karntz and Bob La Salle, Harry and Ann Seymour, and Collins and Hart, the original "strong men."

* * *

BESSIE CLAYTON IS ORPHEUM HIT

Brooklynites Like Her Revue with the Cansinos

Bessie Clayton, "queen of the dance," is topping the Orpheum bill this week, ably assisted by those splendid Spanish dancers, the Cansinos, and along with Tom Dingle, John Guiran and Frank Hurst. The whole is yclept "The Clayton Intimate Dance Revue of 1919."

"What Girls Can Do," the novelty specialty; Jimmie Lucas, aided by Billy French, Al Shayne, Leona Stephens and Len Hollister in "Out in California"; the Royal Gascoignes, Walter Clinton and Julia Rooney, and Raymond Wilbert are present, all to the satisfaction of Brooklynites.

* * *

Corse Payton Returns to Varieties at Proctor's

Corse Payton made his return to the varieties at Proctor's 125th Street Theater the first half of this week. Payton is using a comedy sketch, "All on Account of the Kaiser." Billy Gleason was also on the bill in songs and stories and Alexander and Fields were favorites.

The Fifth Avenue celebrated Midwinter Carnival week with a program including Gilmore Corbin, Miller and Penfold, Bert and Lottie Walton, Mollie Harding and company, Lucey and Sales and others. At the Twenty-third Street Willing and Jordon in "A Few Pleasant Moments" and the Melnotte Duo divided honors. The newly dolled-up Fifty-eighth Street Theater had Bobby Heath's Song Revue, Eva Taylor and Lawrence Grattan, Antony and Rogers, Henry Frey, May Green, the Flying Keelers and Arnold and Florenz.

* * *

Ryan and Lee Heading Loew's American Bill

Ben Ryan and Harriette Lee in their patter skit, "Hats and Shoes," topped Loew's American Theater and roof bill for the first half of the week. Their rapid fire sidewalk skit was well liked by Loew patrons.

Harry First, late of "Business Before Pleasure," was present in a playlet, "The Good for Nothing," which proved to be a favorite. Mr. First had the assistance of Florence Hadley.

This Week's Swing

(*Continued from page 97*)

of character songs, including an imitation of a prima donna singing *Kiss Me Again*.

David Schooler, a brilliant pianist, played excellent accompaniments for the Mermen Sisters in several artistic dance numbers.

Elmer El Cleve played *Tickle Toe*, *Hindustan* and *Rockabye Your Baby with a Dixie Melody* in fine jazz style on the xylophone. He also used the rapid tempo from *William Tell Overture*.

Henry Lewis in his original "Laugh Shop" sang *Oh, Helen, How You Going to Keep 'Em on the Farm?* and a new *Lily of the Valley* song. The act was fairly well received, but did not make the expected impression. D. CONN.

Pittsburgh

DAVIS—Valerie Bergere and her company were seen in the Japanese playlet, "Little Cherry Blossom." Sylvia Clark, late of the Follies, won a warm reception with her songs and dancing. MacRae and Clegg in their bicycle feats were well received. Klass and Termini in "A Musical Highball" utilized a piano and a concertina. Stuart Barnes, the singing monologist, made the audience smile and call for more of his funny sayings. Fenton and Fields in "Passed by the Censor" did a good blackface sketch which was amusing and laugh provoking.

An unusually fine production was "Not Yet, Marie," by Frank Stammers, with the music by Lieut. Ballard MacDonald and Nat Osborne. For the youngsters as well as the "children of older growth," Fink's mules, dogs and monkeys proved a veritable treat.

Toronto

SHEA'S—Clifton Crawford, irresistibly entertaining and one of the very best of the singles; Frankie Heath, a newcomer, and decidedly different from the many song artists, is a close second. Her *Julia* song with impersonations of the *Flapper* chorus girl, and *The Girl Who Hates Herself* are excellent. Wm. Seabury and Jeanette Hoelett dance. Wilbert Embs and Helen Alton, singing *I Wish I Could Sleep* and memory song, are entertaining.

LOEW'S—It would be hard to tell which was the star act on this week's bill, all are so evenly balanced. Billy King and company in "The Reel Guys," and Delmore and Moore in "Behind the Scenes," being warmly applauded, while Elliott and Weber and Jenks and Allen vie with each other.

HIPPODROME—Lorimer Hudson and company in a laughing cycling act, and the Musical Girls are two excellent acts, while the Jesters provide a goodly turn, also Cora Simpson and company in "The Wife."

Utica

COLONIAL—The bill for the first three days: Willie Weston, song writer, and Irene Douglas and Noel Travers in "Morning Glories" were featured. Weston was a big favorite and Douglas and Travers also scored. Tom Moore and Sisters with their skit of songs and stories well pleased capacity houses and the number by Carroll, Keating and Fay was pleasing as well. The balancing act of the Two Alleys keeps one thrilled and Vera Griffin is a pretty girl with excellent song numbers.

MAJESTIC — The photoplay is featured over the vaudeville at the Majestic and the bill the first half of the week included Gilbert and Lawrence, Ted and Corrine Britton, Dixon and Bell, the Nelson Trio, Edwards with the shadowgraphs.

CLIFF.

Washington

KEITH'S—Ruth St. Denis and Marguerite Sylva are topping the striking bill this week. Miss St. Denis' program includes a symbolic ballet, "The Spirit of Democracy," while Miss Sylva's voice is wholly charming. The remainder of the bill includes Muriel Window, Williams and Wolfus, Mehlinger and Meyer, Hallen and Fuller, the Romano Sisters and Jane Courthope and company.

. . .

Beck and Singer Vacationing in Los Angeles

Martin Beck, managing director of the Orpheum circuit, accompanied by Mort H. Singer, of the Western Vaudeville Association, of Chicago, is in Los Angeles for a little vacation. Mr. Beck says he will eschew all business, spending his time whacking the little white pill about the golf greens.

New Year's Festival at the Alhambra

Up at the Alhambra they are observing New Year's Festival week with an interesting bill, on which Haig and Lockett, "Sweeties," Klein Brothers, Tarzan and Morris and Campbell are the features. Emma Haig and Lou Lockett romp home with a large share of the applause in their lively and prettily costumed dancing specialty.

"Sweeties," the Will Friedlander song skit, seems to highly please Alhambra audiences; Joe Morris and Flossie Campbell are well liked in their "The Avi-Ate-Her," and Al and Harry Klein do well in their "Ain't I Grand." Tarzan, the trained monkey, wins many laughs.

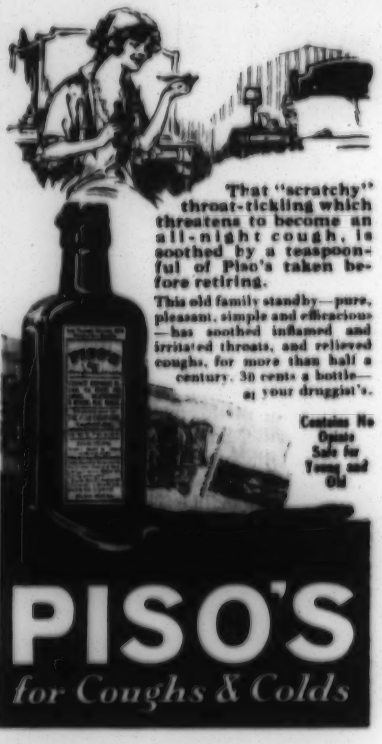
Other features of the bill are Frankie Wilson, Lieutenants Schram and Armstrong, late of the Tank Service, Le Maire and Hays, Claudia Coleman, Dan Bruno's Harmonists, Madison and Winchester.

. . .

Los Angeles

MASON—Julian Eltinge opened his second week of vaudeville at the Mason to good business, with the show running as smoothly as if it had been operating a year instead of only a week. An improvement has been made in regard to Mr. Eltinge's numbers by the introduction of two pretty girls, who furnish dancing numbers between the Eltinge songs, while he is changing his costumes.

ORPHEUM—A comedy bill is at the Orpheum. Monday audiences have been skimpy since the "flu" ban was raised, but yesterday's house was packed. Lawrence Grant in "Efficiency" furnished the only serious number, and as that had some obvious satire on the ex-Kaiser, it got a number of laughs. Ernest R. Ball, now that he has Maud Lambert in his act, has adopted a new manner, kidding more than formerly. He has some new songs, with his war song, *Can't Beat Us*, sung by himself and Miss Lambert, scoring heavily. Harry and Willie Landers score with some rather poor talk, due to the manner in which it is put over. A snappy little act is that of Harry Laughlin and Clara West. Posings done in the act called "An Artistic Treat" were attractive. Holdovers include Helen and Josephine Trix, Walter Brower and Bennett and Richards.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IN THE SONG SHOP

Inquest Held in Wolpin's Over Berlin—Collins and Harlan Having Their Troubles—Hughie Cannon's Feat

BY E. M. WICKES

EVERY actor that eats in Wolpin's, as well as Josie, the pretty waitress who always waits on Wolfie Gilbert and the gang he feeds, has heard that Irving Berlin has cut away from his old firm. Rumor has it that Berlin intends to hook up with T. B. Harms. And it's the Harms idea that started the inquest in Wolpin's.

"I hear that Berlin has signed up with Harms, Max Dreyfus and his brother for a guarantee of $52,000 a year," a dumb act said across the table to the girl who follows him on the bill.

A comedian who was doubling that week at the Jefferson and Wolpin's overheard the remark and breezed up to the dumb act's table.

"Did you say that 52,000 Bryant was Berlin's telephone number?" he asked. "I've been trying to get his phone number for a long time."

"No; I said," he had an audience by this time, "that I heard Berlin was to get $52,000 a year from Harms for writing songs."

"If you had said that Ben Schafer expected to get it I would have believed you," the doubler replied. "Some one's been kidding you. According to Hoyle, Webster, and the Automat, Harms is not a popular publisher. Dreyfus has been playing with high priced numbers like "Poor Butterfly," "Somewhere I Hear a Voice Calling," "The Sunshine of Your Smile," and others, and he has been cleaning up. To my knowledge he hasn't a ten cent hit since the Kaiser thought of starting the war, and as Berlin's fame and fortune have been made in ten cent numbers I don't see how they can come together. Berlin has had several flings at show stuff; but what has he done? Dreyfus took a flyer a short time ago with the ten cent brand, but he didn't stick very long. Tell me that Ben Schafer is getting a thousand for the week to break in an act or his neck at the Palace and I'll believe it, but can the other yarn."

Collins and Harlan in Trouble

Some years ago Collins and Harlan were flooded with coon and real comic songs from publishers and song writers. Their leisure hours they spent going over the numbers, puzzled at times as to which they should select. All this happened when the ragtime coon songs were all the rage. Now, however, Collins and Harlan have a hard time of it getting hold of songs that they can use, and when they see a regular coon song, the kind that Sterling and Von Tilzer used to write, maybe they don't welcome it with open arms. The other day they were seen legging it for the office of Chas. K. Harris, having heard that he had just finished a wonderful number in "Cause Everybody Lies to Me."

Cannon Worked Fast

There is a story in The Writer's Monthly, January issue, which is published in Springfield, Mass., that relates how Hughie Cannon wrote "Bill Bailey Won't You Please Come Home." Cannon, according to the yarn, blew into Howley, Haviland & Dresser's office one night looking to borrow twenty-five dollars, as he had a date. The late Pat Howley, having feared for some time that some one would beat them to an answer song to "Ain't Dat a Shame," which acts had termed that "Bill Bailey Song," told Cannon that if he hoped to get any money he had better go into one of the piano rooms and write a song showing how Bill had become rich and how his wife, who had turned him adrift, begged him to come home. Cannon didn't care to work, but when he saw there was no chance of getting any money otherwise, he said he would try. As soon as he went into the room Howley and Dresser closed and locked the door and kept him in, despite his howls to get out, until he had written words and music of "Bill Bailey." Then Pat wrote out a check for fifty in advance, which Cannon grabbed and bolted out of the door.

The Dixie Song Writer

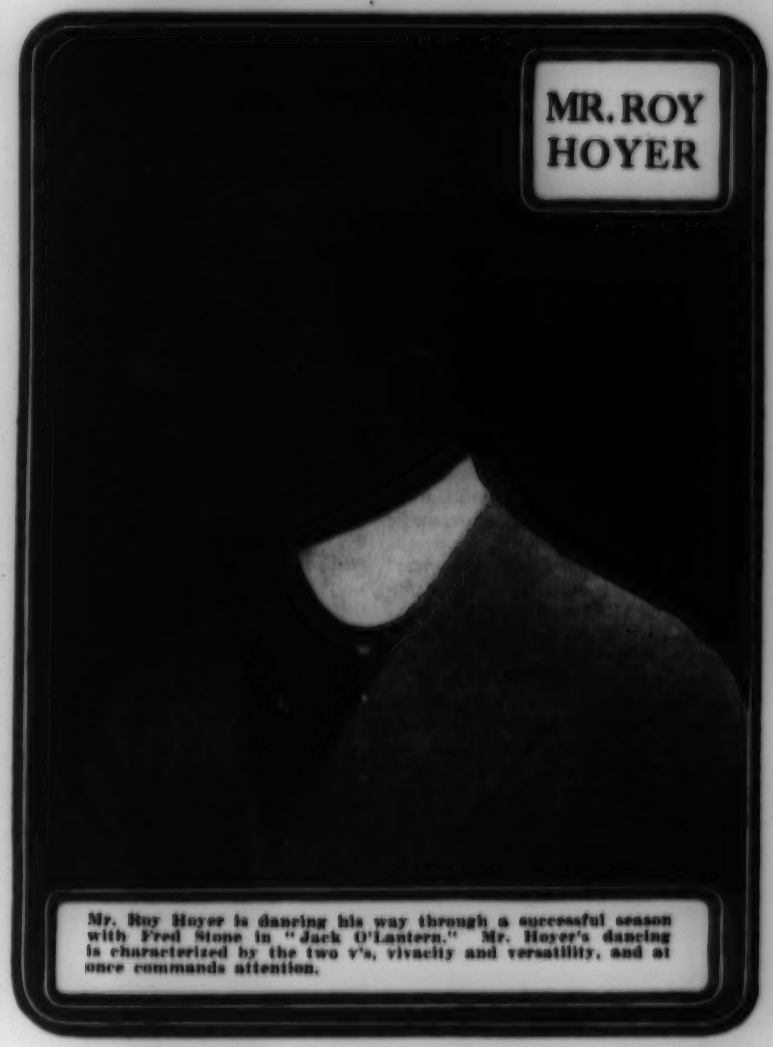
Erthman Farrell lives in Georgia and calls himself the Dixie song writer. Two years ago he wrote a number called the "Work House Blues," which he sent to headliners. And every time he wrote he sent forth a letter that had a lot of meat in it. He used to pour forth his troubles and struggles in a way that compelled you to read them. Now he's in business for himself down South and his bill head announces that Sophie Tucker is singing his latest blue song. Nothing like sticking at it.

Earl Carroll Out of Army

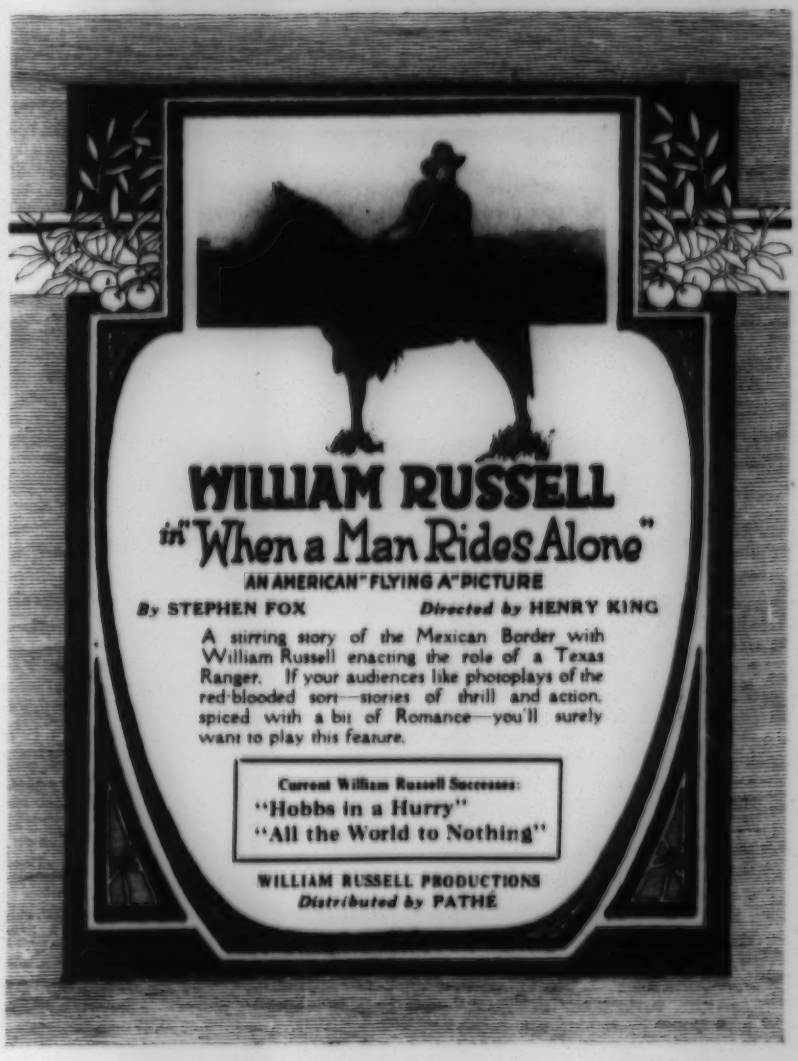
Earl Carroll has been released from the aviation branch of the service and expects to become very busy in the near future. Had Earl not gone to the colors he would have had another show produced on Broadway. And it may be put on now, being that he is able to look after the details.

New Song by Gilbert and Friedland

L. Wolfe Gilbert and Anatol Friedland, who are in St. Louis playing the Orpheum Time, have wired Maxwell Silver, the general manager, that they have just finished what they consider is the best song they have written in years, but they forgot to mention the title in the telegram, which kept Silver guessing. So he offered a holiday to the one in his office who came nearest at guessing the title. As the song hadn't arrived at this writing every one in the office is still guessing.



Mr. Roy Hoyer is dancing his way through a successful season with Fred Stone in "Jack O'Lantern." Mr. Hoyer's dancing is characterized by the two v's, vivacity and versatility, and at once commands attention.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DRAMA AND OPERA AS OPPOSED TO METHODS IN PICTURE PRESENTATION

BY FRANK STEWART ADAMS

IN a previous article in these columns I mentioned the tendency on the part of movie managers to foster as organists men who have a primitive and plebeian dramatic sense in piano playing.

A conductor, speaking of concert organists being unable to play pictures, said: "It would be like having Kreisler play a picture show." Very good, but that's not all. The picture business needs musicians of great emotional power and technical mastery. Our greatest conductors and organists would soon learn the routine of fitting pictures if they took it up seriously.

Orchestra and Temperament

The orchestra or organ in accompanying pictures not only performs the function of the operatic orchestra, but it must give the sensuous and histrionic effect produced by the singing of the chorus and soloists, or the spoken lines in drama. It must supply the tremendous appeal of the voices of singers and actors, conveying their emotions and passions to the audience through the ear—the picture appeals only to the eye. This is the highest function of which music is capable, and requires the highest type of technical and general musical training. Dramatic temperament alone will not make a picture player—otherwise E. H. Sothern would be qualified to take the part of Tristan in Wagner's opera. The standing of a house is in exact proportion to the degree of professional musicianship it requires of its musicians.

Vaudeville Methods

When the leader and organist (as well as the manager) accompany pictures after the manner of vaudeville acts, most pictures, except slap-stick comedies, suffer thereby. It is all right for trap-drummers (on or off stage) to work up effects (within limits), but when the rest of the orchestra tries to usurp their duties it becomes a tonal mimeograph machine or telegraph instrument.

Changing numbers too often, emphasizing bits of action or business, and bringing out too many details, make the musical program fragmentary and prevent the unfolding of the plot in its broad outlines. The orchestra or organ should establish the mood, and enhance the emotional development of the story, and not primarily the incidental physical action. Sometimes the music acts as a claque. By setting the nerves of the audience on edge the people unconsciously resort to palm-beating as a counter-irritant.

In one theater the kettle-drummer used to earn his money by keeping up an incessant roll whenever anyone walked faster than usual or talked loudly. In a scene where a woman, sitting at the bedside of her sick husband, discovers a letter from "the other woman," the orchestra made a violent crescendo, to make sure the audience grasped the hideous immoralities involved. To my mind this killed the scene, for it was pathetic rather than climacteric.

Examples in Accompaniment

An example of good programming occurred at the Rialto, in a scene where female bathers were disporting in a waterfall. The orchestra played "Tramp, Tramp, Tramp the Boys Are Marching," because it was the scene of a battle in the Civil War. This was a correct principle—local atmosphere rather than incidental action, although the men in the audience might have been more interested in the natural (and human) aspects of the scene than the historical.

In "Hit-the-Trail Holliday," during Cohan's temperance speech, the use of two loose-leaf agitators of the commercialized or garden variety was wrong. His gestures and bodily gyrations should not dominate the musical setting. Cohan's song hits should have been used, as was done at the Rivoli. It was an animated but not an agitated scene.

Comedy Camouflage

Where a middle-aged woman complains to her husband about going around with chickens instead of keeping the home-fires burning, and for excited conversational scenes in general, the rhythmic elements, in accompanying parts and percussion instruments, are often made too prominent. In such scenes a broad melody, dramatically and expressively treated, is the true mouth-piece of the characters. Bohm's and Raff's Cavatina and the melody from Tschaikowsky's "Romeo and Juliet" are good examples. Organists are apt to make agitatos a mere series of rapidly repeated chords, with the melodic elements nearly or entirely quiescent.

One organist remarked, "I played that picture well, *I caught everything.*" Commendable zeal in the service, but organ playing isn't baseball. In this theater every action and move made on the screen—the heaving of the bosom, a fly twisting its legs—must be imitated or "caught" in the music. If a woman jumped off a pier into the water the organist must catch her. If he didn't always know how he was going to catch all the gruesome details, he did know how he was going to catch hell from the manager if he was delinquent. He never dared take his eyes off the picture for an instant, or even a wink.

This manager had a telegraph instrument on the organ desk, and by a comprehensive code (known only to himself) indicated how he wanted the picture worked up. If this didn't produce the desired results he would come down into the pit and pray.

In Mack Sennett's "Battle Royal"—a continuous slugging match—he berated the organist for not catching *all the hits!* As they come about four a second for fifteen minutes, it was some work for the poor guy—in hot weather, too. The musicians presented this manager with a loving cup, as evidence of their sense of humor.

Chorus Girl Detectives

One large company (now defunct) used to sow superannuated chorus girls (in plain clothes) through the audience, like German spies, to report if the organist flirted with the manager's wife or used snuff while playing, or if the audience sobbed or exulted loudly enough at the proper points. These critics held a prayer and testimony meeting in the manager's office every week. The organists had to take music lessons of the leader, house manager, general manager, president and the leading stock holders, to say nothing of the critics and some others—a process conducive to intensive versatility (or imbecility).

Themes are sometimes played too often. But this objection would be removed if they were playing with different orchestration according to the situation, trumpet or horn solo, or organ and 'cello. In one theater it could be played only two or three times, and only if the parties were in actual physical contact, or showed signs of incipient passion.

Fortunate is the movie musician who can truly say, in the language of Holy Scripture, that his "lines have fallen in pleasant places."

* * *

LOS ANGELES—GRAUMAN'S

Intermezzos and Civil War Airs Feature "Little Women"

The Grand Symphony Orchestra at Grauman's Theater opens the program of entertainment this week with the overture, "*The Evolution of Dixie,*" a fantasie depicting the gradual evolution of "*Dixie.*"

During the exhibiting of the feature, "Little Women," Director Arthur Kay, of the Symphony, has chosen sweet, dainty selections as well as Civil War airs and graceful intermezzos. *Rave D'Amour*, *Bon Vivant*, and *Tears*, by Zamecnik, are used as a setting for the screen offering.

Songs reminiscent of the olden days, played by the orchestra and pipe organ combined, including *The Bowery*, *Side Walks of New York*, *Sweet Rosie O'Grady*, *Daisy Bell*, *Comrades*, *Little Annie Rooney*, *She May Have Seen Better Days*, *The Band Played On*, and *After the Ball*, are made a feature of the bill.

STRAND—NEW YORK

Real Circus Music Introduced for "Under the Top"

Mascagni's opera, "Iris," furnished the Strand's overture last week. Carl Edouarde used the famous *Hymn to the Sun* from this work, with a desert scene, showing sunrise. The sun appeared from behind a pyramid as the musical climax was reached and added much beauty to the effect.

Several good musical accompaniments were on the program, notably the playing of a scenic with a real talking machine. This scenic showed the effect of music on animals, the phonograph supplying the music. Loud laughs greeted the scenes.

The hit of the show was Carl Formes singing the *Prologue* from "Pagliacci." This was by far one of the best numbers lately given.

The feature was Fred Stone in "Under the Top." Some realistic effects were introduced by Mr. Edouarde, such as playing real circus music with the players behind the screen. One of the regular orchestra numbers for the feature was *A Day at the Circus.* The love theme was the old waltz, *Dreaming*, Joyce. Mr. Brigham played Seeboeck's *Serenade Neapolitan* for the organ, and Mr. Sisson used Rolfe's *Moonlight Sketches* during the feature.

An excellent soprano, Mary Mitchell, sang Soloman's *Mine.* This singer is new to the Strand patrons, but she was well received. The regular organ solo was *March Militaire*, Chopin.

* * *

UTICA—AVON

Norma Talmadge—Fine Music and Lighting

The program at the Avon Theater, Utica, William P. Donlon, manager, for Jan. 2, 3 and 4, featured Norma Talmadge in "Her Only Way." The show opened with the overture, "Barber of Seville," Rossini, rendered by the Avon Symphony Orchestra and the big Wurlitzer organ, played by Prof. George Fischer and Prof. George M. Wald, organists.

The following were the numbers rendered by the orchestra during the showing of the feature: *Melodie*, by Gluck; *Gold and Silver*, Lehar; *A Russian Pansy*, Langley; trumpet solo, *Thy Beaming Eyes*, MacDowell; *The Voice of Love*, Schumann; *Nocturne*, Tschaikowsky; *Valse Intermezzo*, Albi; *Cavatina*, Bohn; 'cello solo, *On Wings of Song*, Mendelssohn; *Night and Love*, Holmes; *Nocturno*, from "Midsummer's Night Dream," Mendelssohn.

During the intermission beautiful lightings on the stage and throughout the house were effected by the aid of the monster switchboard. The effects are worked by Chief Electrician William Mullane. The Avon Theater Orchestra, under the direction of Carl Merz, has been greatly improved.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Roped" (Universal)

Love theme suggested: *Serenade Coquette*, Barthelemey (Ricordi).

Open with *Western Allegro* (Riesenfeld) played softly.

At dining room scene use soft waltz.

Title: Cheyenne swallowed the bait—*Western Allegro*.

T. The end of the journey—light intermezzo.

T. Arizona and Fifth Avenue meet—theme.

T. It came to this—rather serious.

T. Cheyenne had one enemy—mysterioso.

T. Weeks lapsed into months—*Slumber Boat*, Gaynor.

T. This room has been—rather dramatic.

T. In Arizona—sinister.

T. Like a thief in the night—*Slumber Boat*.

T. Night after night—slow waltz.

T. The Wise Men—soft western style.

T. Boys, I want yuh—soft theme.

T. Suddenly he realized—soft tragic.

Harry pushes button—lively.

T. Next morning—soft western.

T. Fifty thousand head—hurry.

T. In the meantime—*Slumber Boat*.

T. Back in New York—tragic.

T. After days—slow waltz. Tim running—hurry. Harry sees baby—bright, lively. In restaurant—hurry into fight furioso.

T. Who started this?—lively.

At Aileen and Harry—soft theme to end.

* * *

"The Silver King" (Pathe)

Open with German's English dances.

Title: Geoffrey Ware—sinister.

T. All roads lead—bright; galop for the race.

T. I'm awful sorry—rather dramatic.

At clock insert—mysterioso, into hurry.

T. My God! I've killed him—dramatic.

T. I say, Matey—hurry to action.

T. The following day—semi-dramatic.

T. Sold to Captain Skinner—plaintive.

T. On the spot—neutral.

T. The Silver King arrives—dramatic.

T. What makes you cry?—plaintive.

T. That face—agitato.

T. The Spider calls—dramatic.

T. Either I gets mine—agitato, into fight furioso.

T. No, Mr. Baxter—dramatic.

Denver enters home—soft tender theme to end.

* * *

"Jane Goes A-Wooing" (Paramount)

Love theme suggested: *Melody*, Friml (Schirmer).

Open with rather serious neutral.

Title: Jane celebrates—light, lively.

T. The most important day—rather serious mood.

T. On the night—one-step.

Rather *tremolo* at Lyman.

T. Next morning—dramatic.

T. To this little girl—light intermezzo, or theme.

T. The result—light mood.

T. In a short time—rather serious.

T. While the young gent—theme.

T. A month later—neutral.

T. Then after the successful—festive, reception.

T. Allow me to introduce—dramatic, minor.

Monty enters—theme.

* * *

"The Midnight Stage" (Pathe)

Open with *Western Allegro*, Falck (Schirmer Galaxy).

Title: Bige Rivers—sinister.

T. A solitary roadhouse—quiet, rather dramatic.

T. At dusk—rapid dance-hall style. Soften at card game, loud at stage.

T. While at the Lynch ranch—soft, tender; back to dance at fade-out.

Bige goes out—sinister.

T. What you doin'?—fight furioso. Quiet mood after fight.

T. Is my father? Dramatic.

Men see stage—hurry.

T. Dusk—dramatic.

T. Daybreak—agitato.

T. Evening of the next day—dramatic.

T. In the old supply room, same, into fight.

At father and daughter—big climax, dramatic.

* * *

Cue-Sheet Suggestions

Another sticker for the lone player is "The Midnight Stage," with Frank Keenan. This picture is nearly all dramatic, fights and tense scenes; somewhat difficult to play with organ; better for piano alone. It is much better in a picture like this to alter moods by the tonal degree, that is, the loud and soft effects with the same composition, rather than jumping here and there and trying to change tunes so often. Two *Western Allegros* (Riesenfeld and Falck) will be found useful.

In "Roped" (Universal) the player will probably be up against it, too. It switches around from western scenes to Fifth Avenue. For the scenes with the baby use Gaynor's celebrated *Slumber Boat* for fine effect. This little composition is skillfully handled in "The Heart of Humanity" by Bradford's orchestra at the Broadway Theater, New York. It gives just the right color and pathos.

* * *

GRAND—PITTSBURG

Tschaikowsky and Beethoven on Program

"The Greatest Thing in Life" was the feature at the Grand. Conductor Broudy, leading the Grand Symphony Orchestra, rendered a special number, *Oh, Look*, by Carrol and the incidental music to the feature as arranged by Zoel Parenteau, included *Valse des Fleurs*, Tschaikowsky; *Love Is a Pilgrim*, from "Eva," Lehar; *Serenade*, Zerkowitz; *L'Arlesieene*, Bizet; *Scotch Poem*, MacDowell; *Fifth Symphony*, first movement, Beethoven; *Coriolan*, Beethoven; *La Chasse*, Tschaikowsky; *Le Villi*, Puccini; *Pomp and Circumstance*, Elgar.

Organist Alton played *In Arcadia*, Nevin; *Etude*, Darinski, while this part of the program was being shown. LATUS.

JOHN H. QUEEN
Organist of the Locust Theater, Philadelphia, Pa.

RIALTO—NEW YORK

Nevin's "Lullaby" is Main Theme of "The Hope Chest"

Southern atmosphere was introduced in the Rialto program last week by the orchestra's playing of *Southern Rhapsody*, by Hosmer. This composition uses two songs, *My Old Kentucky Home* and *Dixie*. Selections from "Flo-Flo" gave the audience much pleasure between the shows. The Robert Bruce scenic, "The River Gray and the River Green," was accompanied by an unfamiliar rippling movement from a symphonic work.

Gladys Rice made a hit with her singing of *The Last Rose of Summer*. The Rialto Animated Magazine, edited and programmed by Mr. Rothapfel, went with snap. Sousa's *The Diplomat* was used at review of troops by Governor "Al" Smith. For a scene of tanks a good effect was made by playing *Hail, Hail, the Gang's All Here*. A U-boat surrender to the British was shown to a fantasy on *Rule Brittania*.

The feature, Dorothy Gish in "The Hope Chest," was opened with short selections from "Dr. De Luxe." The main theme was Nevin's *Lullaby*. Other numbers were *Frou-Frou*, Chaminade's *Flatterer* and O'Hara's *Katy*. George Crook played during the Drew comedy, "Romance and Rings." Friml's *Sympathy*, and *A Little Love*. The regular organ number was *Grand Chorus*, Dubois.

* * *

WASHINGTON—RIALTO

Operatic Excerpts Played for Gaby Deslys Picture

At Moore's Rialto, Daniel Breeskin, directing an orchestra of twenty, offered the following musical setting for "Infatuation," with Gaby Deslys as the star: *Valse Idylle*, R. Schmid; *Dance of the Hours*, Delibes; excerpts from "Princess Pat," Herbert; *Souvenir*, Drala, as violin solo; *Nocturne*, Karganoff; excerpts from Pagliacci, Leoncavallo; *Adieu*, R. Friml; "Birth of a Nation," Breil, and *Will You Remember* from "Maytime."

Mr. Breeskin opened the performance with the overture from "Poet and Peasant."

RIVOLI—NEW YORK

Indian Music and Color Dominate Program

The Rivoli's program last week was practically given over to the Indian mood. The feature was Norma Talmadge in "The Heart of Wetona." To present this picture Mr. Rothapfel selected a blended program of Indian sentiment. The overture was a selection from Herbert's famous "Natoma," during which special lighting effects were used on the irridescent hangings over the orchestra. Following this was the second Prizma color picture, "The Land of the Great Spirit," accompanied by appropriate Indian themes. Then a real Indian, Chief Red Eagle of the Blackfeet tribe, appeared and invoked the Great Spirit. John Wenger's setting for this prayer was a remarkable piece of color suggestion. From this the program went into the feature. After the feature, during which passages from "Natoma" were played, an Indian cartoon by Felton brought out much laughter by showing Quannah's Family Tree. The Review, selected by Mr. Rothapfel, was confined to the scenes on board the George Washington with the President. The music for this included *Red, White and Blue, Hail Columbia, Jack Tar* march, *Rocked in the Cradle of the Deep*. For scenes of the reception abroad Elgar's *Pomp and Circumstance* was used.

* * *

BUFFALO—HIPPODROME

Musical Setting for "Virtuous Wives" Contains Many Excellent Numbers

Anita Stewart in "Virtuous Wives" is the feature at Shea's Hippodrome this week and which has been the inspiration for an elaborate musical setting by Manager Harold B. Franklin and Conductor Alfred Moulton. The theme for the picture is *Heloise* by Langey.

Among the more prominent numbers on the program are *Summer Nights* by Hosmer, *Scotch Poems* by McDowell, *Temple Bells* by Finden, *Pouet d'Omphle* by Massanet.

The stage setting this week is the first of a new series of reproductions of famous art works which Mr. Franklin will present from time to time.

* * *

STILLMAN—CLEVEL'D

Indian Strains for "Heart of Wetona"

"The Heart of Wetona," showing this week at the Stillman Theater, endeared Norma Talmadge more to the hearts of her many admirers than has any other picture in which she has appeared. There is a strong sentimental appeal for our little Indian sisters in almost every one, and this feeling of natural sympathy was greatly augmented by the carefully selected musical program which Director Hyman Spitalny presented. Woven in and around and all through the picture were strains from Cadman, the acknowledged peer of interpreters of Indian songs and folk lore, with special emphasis on *My Sweet Dream of You*, one of Cadman's most beautiful and soul stirring tales of Indian love, told in song. LOEB.

Anna Case, another of the famous opera singers to adopt a temporary screen career, as she appears in her first picture, "The Hidden Truth" (Select)

Mary Thurman is to appear with Bryant Washburn in "The Poor Boob" (Paramount)

"Nix on that stuff," says the determined wife to her philandering husband, who seems to be ejaculating "Kamerad!" in the latest Sunshine Comedy (Fox)

Earle Williams smilingly agrees to put a little snap into his salute, under the willing tutelage of the nurse, in "The Highest Trump" (Vitagraph)

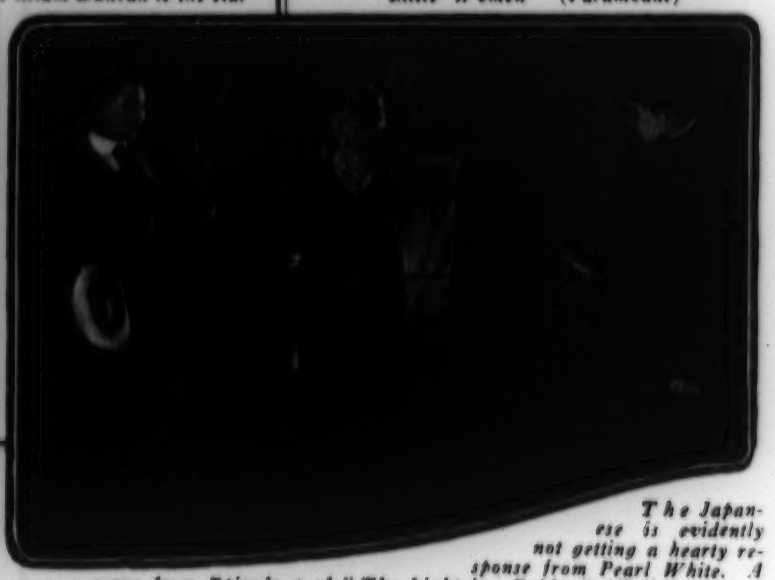
Houdini, who can get out of anything, even an upper berth, seems to think that absolute quiet will allow them to escape, in "The Master Mystery" (Rolfe Serial)

A tense situation in Episode 4 of "The Lightning Raider" (Pathe), of which Pearl White will undoubtedly become mistress, as she has a habit of doing

An exciting moment in the Vitagraph serial, "The Man of Might," of which William Duncan is the star

The time, the place and the girl are frequently harmonious, but from the indecision on the girl's face it is neither the time nor the girl for the elderly man. "Little Women" (Paramount)

"If there is going to be any waking up, I'm going to do it," avers William Faversham in "The Silver King," a Paramount-Artcraft Special



The Japanese is evidently not getting a hearty response from Pearl White. A scene from Episode 3 of "The Lightning Raider" (Pathe)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Miss Chapin Advocates Central Bureau of Information and Supply—Ought the Publicist Be Unknown?—More Hints on Saving Authors to Screen

THE story of Chapin—the "inside" one—and the success he compelled for his idea of inspiring Lincoln pictures was, if comments are a guide, one of the important contributions of this page to the motion picture literature of the year just closed. It told of not only Benjamin's struggle, but of that of his sister to make the Chapin picture idea a reality. Lucille Chapin starved along with Benjamin. She would not permit publicity about her connection with her brother's great enterprise—this department, knowing the facts, gave them for the *first time*. The Old Exhibitor did not know whether his publication of those facts would give Miss Chapin umbrage: he simply saw "the story" for what it was and could conceive of no reason why its use was illegitimate.

The Department had a letter from Miss Chapin last week, making no reference to our article of last year, but pushing a big new idea at us for 1919 discussion.

She proposes an industry Central Bureau of Information and Supply.

Miss Chapin states:

"I think a big thing could be made out of a Central Bureau of Information and Supply, if it were kept actively at work and actively backed by a great many producing companies. Our company here, of course, has specialized in a certain line. Other producing companies have specialized in some other line and we could all add to the variety and efficiency of such a bureau.

"Through such a bureau most any company should be able to get practically any information or fill any need of production at very much less expense, because now each company is doing it independently.

"There are so many things that are hard to find. We looked for years to find a barouche like the one President Lincoln used to ride in. We looked for years to find the full set of Harper's Weeklies, because they are supposed to have all the illustrations of those early years, and Harper's Monthly from 1850 to 1880, the weekly Fashion Books from 1838 and a great many other rare books that would be practical treasures for the library of such a bureau.

"Great Affiliations Are Going to Win"

"The plan would need to be worked out on a big scale, but it is the great affiliations and combinations that are going to win for economy, efficiency and big results in every field in coming years. 'One man is no man.' The problems and possibilities we face are very different than in years past."

Miss Chapin adds:

"I will enclose a copy of a letter to Mr. Bennett of Paramount that will give a more detailed slant on the idea." This letter follows:

Dec. 29, 1918.

Famous Players-Lasky Corporation,
Attention Mr. Bennett,
485 5th avenue, N. Y.

Dear Mr. Bennett:

War and sickness have given most people we work with a little broader vision of **co-operation,** both for conserving and accomplishing the greatest results, economically and profitably.

I have this in mind: during eighteen years we have been accumulating both material and spiritual things in order to be able to present spiritually accurate, character studies of American life from about 1800 onward. Perhaps because of the honesty of a spiritual desire in the matter, thinking people credit accuracy to the Chapin trademark. You and I both realize how really inaccurate our best accuracy is. There isn't any such human being as an accurate costumer. As individuals and as general public, we decide that so and so is as accurate as anybody and let it go at that.

Would there not be economy and efficiency in establishing a great central bureau for motion pictures, who would furnish their services and stock to all our producers in place of nearly every one of the companies carrying very expensive costume and property departments and staff members? This thing has been in my mind for days.

Every company would have its valuable contributions. For instance: we have things that we have looked for fifteen years to find; we have all the monthly costume books of Harper's Weekly and Godey's Lady Books, etc., as little items toward a library for such a department.

I think one real reason why many productions are not as good as we wish they were, is because the mind of the necessary people gets all tangled up with nonessentials.

With best wishes,
Cordially yours,
LUCILLE CHAPIN.

Plan Would Fail in Long Run, and Why

The flaw we see in the Central Bureau of Supply plan is that it is too idealistic. Against this objection Miss Chapin knows well that she triumphed with an ideal once before.

Miss Chapin, we discover, is eager to contribute her Lincoln treasures for the good of the cause. But the very success of such a Bureau depends on not just the co-operation of Miss Chapin, no matter how enthusiastically given, but on what the producers of the industry as a whole contribute.

The average motion picture producer will never freely give his production essentials to a co-operative bureau, no matter what the benefits to the whole industry.

This is not in selfishness.

Idealism runs counter to the competitive spirit here, that's all!

There is naught to be condemned in *that* spirit. It is responsible for GOOD PICTURES. Take it away and the American motion picture output would drop to a low quality level.

The reason, to my mind, is simple. A rare piece of furniture excites a producer's pride no less than a rare "location." He is just as prone to keep secret the origin of the one as the other.

He is entitled to do this. He is entitled to seek for and use *exclusively* in his pictures what he believes his competitor CAN'T GET. That's what makes the game worth the candle to him—plus, of course, its financial returns.

When you kill enthusiasm, born of the competitive spirit, in a director, you negative your chance to get his *artistic* best!

I applaud that splendid thing, the Co-operative Idea, and I look for its acceptance in many lines of endeavor. But not in this of producing films. Because it would be without advantage. I can as quickly conceive the producers pooling "locations" as pooling accessories, despite the broad-minded and abreast-of-the-times view advanced by Miss Chapin.

The Little Matter of "Holding the Authors" Again!

The apathy of the best class of authors toward the screen is not caused by studio errors in judgment but by studio DELAYS. I am sure that even the officers of the Authors' League will admit that the studios *try* to be fair in passing upon stories, and that mere rejection of submissions does not imply bad judgment on the studio's part. True, some editors, some directors, many stars, are *not* qualified to tell good stories from bad, but in the main the reading of material is accomplished intelligently. There will always be differences of opinion, even among qualified persons, on the merits of particular stories.

The good writers do not kick on *that!*

Writes one of the good 'uns to the Old Exhibitor:

"I expect to have my stories come back occasionally. I do not *think* I know your game as I do the magazine business, and I will expect rejections until I *do*. But what chills me is the time it takes to get decision from the studios.

"I allow two weeks to hear from my magazine stuff. Since I have come to know a little about the studios, I confidently expect my submission to be out two months, at the longest. But some of my stuff has been out three months, one or two close to *four*.

"That is all wrong. And it isn't because I don't follow the submission up. You just bet I do. I watch the editors real close. But they appear to be up against it too. The high muckamucks around the studio, particularly the directors and stars, read stories passed along by the editor on no special system, and this is what is making me want to forget the movies."

No special system!

Forget the movies!

Ominous phrases, both. Is it because we "lack system" in our studios, that the authors whose product we must have to endure, contemplate us so coldly? Story judgment, as aforesaid, is one thing. The big writers will not quarrel with us about that. Inexcusable delays in making decision constitute a very different condition, one that writers are privileged to resent—in fact, are but human when they *do resent!*

The Star Is Guilty One, But Can't Be Reached

"I used to fight in the beginning against these delays, but now I realize it's no use. You have no chance against the star, no matter how slow she is with stories. I know that delays are very seldom the editorial department's fault. The recognized writer's material is often passed on by us within a week after its receipt.

"It's when *we do* like a story that the trouble begins, because we are without power to acquire it unless the star it fits will approve. So it must go up to her, and wait for her to find time for the careful reading of it. This is likely to be—any time within the year. Yes, I frankly admit it, because I want to see the evil remedied: IT MUST BE, IF THE MOTION PICTURE IS TO THRIVE."

Another editor, Gardner Hunting, affects to see the remedy in a campaign of education directed at the star. He said: "I appreciate that authors are not treated properly in all studios, although I think the wise producers pretty much eliminate the delays. As to stars who are given material for decision, and then withhold this for interminable periods, it seems to me that they can be educated.

"At my studio we have no trouble on that score because the star knows her interest lies with ours in securing the pick of the output of the best authors. To have such a pick, you must fight shy of delays; and this our players know just as we do. If a star is responsible for delays, she should be taught these simple facts. In other words, *she loses if the company loses the interest of the author;* drive that little point home and I am sure the editor will thereafter be able to negotiate nicely with the erring player."

Hunting advises, in short, that instead of making businesslike treatment of the author company policy, let it also be STAR POLICY. The good story is so closely related to her success that the "campaign of education" has all the odds in its favor. It might be a sane step for the Authors' League to get behind the Hunting tip, suggesting it officially to all the movie editors. The intelligent star will see the light.

The Movie Runaway Gets a New Relative!

In the early days the movies found themselves blamed for all the "kid crimes" of the day. Every time some little boy left home it was to fight Indians the way he saw it demonstrated in the movies—so the dear press said. Then the pictures got out of their swaddling clothes, and lo! the press accusations ceased. Not that little boys didn't keep on leaving home, but somehow *the movies didn't cause it!*

It has been many years since the "movie runaway" ran, and I was sure his newspaper kind was extinct when the "movie thief" landed on my optics in last evening's paper. He hails from Binghamton, New York. He raided the homes of one Harvey S. Goodrich and one Edgar Van Alstyne and because he selected his victims from folks who usually went to the picture show evenings, the papers called the robbers "movie thieves."

In the old days the press would have repeated the yarn so insistently that timid folks would rather stay in the house nights than leave for the movies and have Home, Sweet Home, boigled.

Not so now!

FILM MEN HEED CALL OF GOVERNMENT TO HELP FIND JOBS FOR EX-SOLDIERS

Laemmle Offers Work in Laboratories to Men Whose Wounds Incapacitate Them for Ordinary Pursuits

MOTION picture producers and distributors are heartily responding to the call of the United States Government made by Secretary of Labor Wilson, for aid in the movement to obtain work for returned soldiers.

Following the request of Secretary Wilson, manufacturers and exchange men throughout the country are making use of the "trailers" which will carry the government's appeal to every motion picture screen. These trailers are intended to drive home to all who are employers or prospective employers the necessity for finding work at once for the thousands of men and boys now being turned back into civilian pursuits.

In answer to the plea for "jobs for soldiers," Carl Laemmle, president of the Universal Film Manufacturing Company, has pointed out that the film industry can offer thousands of positions to wounded and maimed men.

Jobs for Wounded

Mr. Laemmle points out that although there will be plenty of work for returning soldiers physically fit for any kind of labor, jobs for wounded men will be scarce, indeed, and through the Universal employment bureau he has written the surgeon general and the adjutant general, also the Red Cross and reconstruction hospitals of the country that Universal stands ready to give crippled soldiers positions in its film inspection where the use of feet or legs is not essential.

"I am in hope that other film companies will follow Universal's lead in providing these crippled heroes with jobs," Mr. Laemmle said. "The boys who return from France with arm or slight body wounds can get around to look for positions after a time, but the poor fellows who have lost one or both legs or feet cannot do any job hunting, therefore, it is up to us to get together and have jobs for them.

Several Hundred Places

"In Universal exchanges and laboratories we have several hundred jobs that these crippled boys can fill well. Inspecting film does not tax one's physical or mental strength, and we can afford to pay salaries to these boys that undoubtedly would be in excess of those in many other lines of work. If other producers and exchangemen will ascertain how many jobs they can offer crippled soldiers, and let the government know of them, they will not only be doing great service to their country, but to themselves."

A bureau of employment for crippled soldiers and to provide vocational training for these men is now being discussed in Congress.

• • •

Army Officer Sues on War Picture

Capt. Frederick Steelman Bain, U. S. A., has filed a $35,000 damage suit against John I. Ginsberg in connection with the production of a motion picture. Captain Bain alleges that he entered into an agreement with Ginsberg whereby the latter was to provide funds for the making of Bain's picture, "When the Bugles Call." Ginsberg, it is charged, has failed to live up to his agreement.

• • •

Mark Realty Company to Build Albany House

According to plans announced here yesterday a new motion picture theater to cost $170,000 will be built in Albany. At the same time reports were revived that large theatrical interests plan for the erection of a new legitimate theater to be located near the corner of State and Pearl Street. Henry M. Kramrath, of Albany, made the statement yesterday that he had secured the site upon which there will be erected a large theater to be devoted exclusively to screen productions. It will have a seating capacity of 1,800 and will rank in every respect with the best in the country. The theater when completed will be leased to Mark Realty Corporation of New York, operators of the Strand theaters in New York, Rochester, Buffalo, and Syracuse. Max Spiegel, one of the builders of Proctor's Grand Theater in Albany, is at the head of the corporation.

HERRICK.

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Official War Review Shows President on Trip

Full details of President Wilson's voyage to Europe are shown on the screen in Official War Review No. 29, for release Jan. 13. The President is shown aboard the George Washington amid the impressive scenes of his departure from New York. The pilot is dropped as the ship starts to sea and the battleship Pennsylvania leads the President's ship on the way. While the ship plows along President Wilson is seen preparing for the world problems ahead.

Upon reaching European waters the American fleet escorts the George Washington to the French Coast and the French reception committee, with General Pershing, comes aboard ship. Scenes are given of the President in the Place de l'Opera, Paris.

• • •

Clara Kimball Young to Sue C. K. Y. Corporation

Clara Kimball Young, who has been making pictures for the C. K. Y. Film Corporation, distributed through the Select Pictures Corporation, has served notice of a severance of her contract and will begin an action for money which she alleges is due her.

• • •

Fox Will Make Pictures in London

Winfield Sheehan, business manager of William Fox Productions, who has been visiting the Hollywood, Cal., studios of the Fox company, expects to return to New York early this week, from whence he will sail for Europe the last of January.

Mr. Sheehan said Fox expects to establish a picture producing plant in London, where, though atmospheric and light conditions are not favorable to outdoor picture making, the southern parts of England and France are easily accessible for exteriors. He also stated that several additional companies are to be annexed to the western Fox studios, and that two or three stars will be put under contract.

• • •

JAPAN MAKES STUDY OF PICTURES HERE

Distinguished Representatives of Empire Visit Universal City on Trip

Baron Minoru Hirata, former Japanese Ambassador to Russia, accompanied by Marquis T. Mayeda and Y. Yonemura, is in the United States studying film production, distribution and exhibition.

Baron Hirata will produce a home propaganda picture for showing in every part of the island empire upon his return to Japan, and he spent several days at Universal City studying the making of films.

Motion pictures are doing wonderful educational work in Japan, according to the baron, and the Government is now putting out pictures of value to the people in hope that they will become more enlightened by the demonstrations of what is done in other countries. American films are becoming more and more in demand daily in Japan, the ex-Ambassador stated.

ROTHAPFEL QUITS RIVOLI-RIALTO

Is to Continue in Pictures, However, in "Project of Significance"

Samuel L. Rothapfel, managing director of the Rivoli and Rialto Theaters, has resigned his position and will leave on Feb. 1. Mr. Rothapfel said that he had resigned "to take up the preliminaries of a project of significance and with a greater claim" upon his attention, the nature of which he could not make known at present. He admitted that his new work would be in motion pictures.

Speculation as to Mr. Rothapfel's successor remained unsatisfied yesterday, but it seemed to be expected that Hugo Riesenfeld, the musical director of the theaters, would become responsible for the programs, and Lawrence A. Walsh, treasurer of the Rivoli, the financial head of the two houses. The theaters are owned by corporations, in which, it is said, Felix Kahn, brother of Otto H. Kahn, is the principal stockholder.

In addition to the management of the theaters, Mr. Rothapfel has assisted the Government's Division of Films in its war work, the last two official films, "America's Answer" and "Under Four Flags," having been assembled and exhibited under his direction.

• • •

Hancock with New Film Company

Herbert E. Hancock, director of the Motion Picture Bureau of the Y. M. C. A., has resigned from that post to accept the position of managing director for a new producing company soon to make its debut in the motion picture field.

NEW FUND ORGANIZED ON COAST TO TAKE CARE OF OLD PHOTOPLAYERS

Frank E. Woods Provisional President of Society—Motion Picture Home Must Be Erected in Los Angeles

A NEW motion picture fund has been organized on the Coast to take the place of the Motion Picture War Service Association, which was organized during the war to dedicate a large hospital for the wounded and sick soldiers. Certain difficulties arose which made such a hospital impracticable and impossible. All of the money and pledges now held after necessary disbursements and expenses are met will be used to take care of old and indigent photoplayers and to perform other charitable functions.

The actors have an actors' fund used for stage players who have through old age become unfit for work, and who are in need of help. Such an organization will undoubtedly have many chances to do good work.

At a meeting held to disband the association and create a new fund, Frank E. Woods, supervising director at the Vine Street Famous Players-Lasky studios, was asked by the members present to act as provisional president and organizer of the new fund, his name being put forward by David W. Griffith and unanimously agreed to by all those present. Mr. Woods agreed on the condition that Mary Pickford act as "honorary president," and Miss Pickford said she would.

Mr. Woods suggested that those present donate to the new fund, and David W. Griffith, Mary Pickford, William S. Hart, Dustin Farnum, Mack Sennett and Douglas Fairbanks each subscribed $500 on the spot.

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Sid Chaplin Seeks Leading Woman

Sid Chaplin is in San Francisco looking for a leading woman. He says he is unable to find one in Los Angeles.

• • •

Holubar Ill with Influenza

Allen Holubar, producer of "The Heart of Humanity," has returned to Universal City, Cal., and is now confined to his home because of a severe attack of influenza which he contracted while en route to the West. Mr. Holubar became ill while traveling through Kansas, according to telegraphic reports from his wife, Dorothy Phillips, and upon his arrival at Los Angeles he was so weak he had to be taken to his home in an ambulance.

GOVERNMENT FILM RETURNS CAN'T BE CALLED PROFITS

Offset Cost of Production, Editing and Distribution Federal Committee Tells Picture Industry —Seeks Future Co-operation

THE Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations, composed of representatives of all governmental and allied agencies engaged in motion picture work, has, through its executive committee, issued a reply to the resolutions concerning the film activities of the Government which were presented by representatives of the National Association of the Motion Picture Industry at the War Emergency and Reconstruction Congress recently held at Atlantic City.

The letter to Walter W. Irwin, John C. Flinn, William C. Smith, and Frederick H. Elliott, of the Executive Association of the Motion Picture Industry, follows in part:

In view of the fact that the films distributed by the Committee on Public Information are produced by these other branches of the Government and allied organizations, that the services performed by the motion picture industry for several of these branches during the existing emergency are rehearsed as a preamble to your resolutions, and that a portion of the resolutions themselves refer to distribution by the Government in its entirety, it is felt that these resolutions come within the purview of the Joint Committee as well as the Division of Films. The Joint Committee has, therefore, after due deliberation, authorized its executive committee to make the following statement on behalf of its members:

The monetary returns for the rental of Government films by the Committee on Public Information to which your resolutions refer, cannot be properly regarded as profits, since such returns are, by law, covered into the common fund in the United States Treasury, where they offset in part not only the cost of the production, editing and distribution of film by the Division of Films, but the much greater cost of production incurred by other branches, notably the Signal Corps of the Army.

Obviously, in formulating the resolutions, your committee failed to take into consideration the fact that original production constitutes a large part of the cost of film and that the rental charge made by one branch of the Government is meant to cover, so far as possible, the expenses both of handling by that branch and of production and other incidental expenses by other branches. The Division of Films is acting not as an independent unit, but as an integral part of the Government service. Any financial return to the Treasury from the product distributed by this division should, therefore, be credited against the expenses, not alone of the Division of Films, but also of all other branches of the service concerned.

At a time when the appalling cost of war has placed a greatly increased financial burden upon the Government and people of the United States, it should be gratifying to us all as American citizens that through efficient management in the Division of Films, the distribution of motion pictures produced by the Government for the purpose of keeping the public informed of events, combating German propaganda, increasing and conserving food supplies, and in other ways helping toward victory and permanent peace, has been made to pay for itself and also to contribute toward the cost of production.

The joint committee takes this opportunity of adding its acknowledgment to the acknowledgments already made by the President and the members of his cabinet of the excellent assistance given by your industry to the Government in its time of need, so well summarized in your resolutions, and to express the hope that the mutual co-operation already established may continue through the crucial period of reconstruction and thereafter.

The letter is signed by David K. Niles, Don Carlos Ellis, Rufus Steele, Capt. C. Roy Dickinson, executive committee of the Joint Committee.

PADEREWSKI IN FILM

Patriotic Scenario Posed Here to Get Funds for Poland

Announcement that I. J. Paderewski, before leaving for Europe, entered into a contract for an elaborate motion picture, for which he posed at the time, and which is soon to be shown, has been made by the Polish National Committee at its offices in the Aeolian Building. According to the statement of the committee, the purpose of the motion picture will be to present to the world "the traditions, ideals, and aspirations of Poland, and to emphasize the important factor which that nation will be in building the new map of Europe." The contract of Mr. Paderewski was made with Hugh Weir and Roy Somerville.

Grants New Trial In World Film Case

The Court of Appeals at Albany Jan. 7 reversed judgment and granted a new trial in the case of the Broadway Photoplay Company against the World Film Corporation for $4,656.

The action was brought to recover damages for an alleged breach of contract by which World Film is said to have agreed to furnish the Broadway Photoplay the first run in any locality of motion picture films manufactured by it for the theater of the plaintiff at Broadway and 103d Street.

The appeal to the Court of Appeals was from a judgment of the Appellate Division affirming a judgment of $4,656.34 in favor of the Broadway Photoplay Company. HERRICK.

MANY DIE IN BIG FILM EXPLOSION

Fifteen or Twenty Women and Girls Killed When Pittsburgh Exchange Blows Up

Between fifteen and twenty persons, mostly women and girls, were killed and more than a score of others injured on Jan. 7 when an explosion wrecked a film exchange building at 804 Penn Avenue, Pittsburgh, in the downtown section of the city. Eight bodies have been recovered from the ruins, and firemen working on the interior of the structure, report that many other bodies are buried under the wreckage.

The building in which the explosion occurred is a six-story structure, and many of the women and girls jumped from the upper floors. Persons who were near by when the explosion shook the district say that prior to the upheaval a dense cloud of black smoke poured from the lower floor. Then came the terrific report, shattering window glass and casting many persons within the structure into the street.

* * *

Death of Roosevelt Won't Delay Film Release

In view of the sudden death of Colonel Theodore Roosevelt, the question has arisen among motion picture exhibitors as to what effect the Colonel's death will have on "The Fighting Roosevelts," the authorized film based upon the life and works of the late ex-President.

Frederick L. Collins, producer of the Roosevelt picture, feels the death of Colonel Roosevelt profoundly, and is naturally reluctant under the present circumstances to express himself. But in response to nation-wide inquiries, and in recognition of the fact that the trade is justified in wanting to know what his plans are in regard to this authentic picture of the life of Colonel Roosevelt, he has given out the assurance that there appears no probability of a holdup in the issue of the film.

* * *

Estabrook Quits Films for Business Life

Howard Estabrook, well known as a film actor, is now assistant manager of the automotive department of the Vacuum Oil Co., New York. Only a few of Mr. Estabrook's friends have known that during the past year he has been an active member of the war personnel of the Vacuum company, which has supplied lubricants for many Allied airplanes.

GOVERNMENT TO GIVE SOCIAL EVIL FILMS

Surgeon General Gorgas Supervised Production of Propaganda Pictures

Under the supervision of Surgeon General Gorgas, the United States Government has produced and stands sponsor for a series of pictures based on the theme of social disease which, it believes, will go far to offset the sinister influence of this age old evil. They are not merely propaganda pictures, but forceful film productions, each carrying a dramatic story interpreted by such stars as Richard Bennett, Raymond McKee, Claire Adams and Joyce Fair.

The pictures were written and directed by Lieut. Edward H. Griffith of the War Department Commission on Training Camp Activities. A few years ago Lieutenant Griffith was one of the best known newspaper men in the Middle West. His ability as a writer soon carried him into the motion picture field, and he became associated with the Edison Company as scenario editor, which position he held for some time. He was then made a director.

Lieutenant Griffith produced his pictures with the co-operation of the Famous Players-Lasky Company.

* * *

Picture Exhibitors To Honor Theodore Roosevelt

The following resolution has been unanimously adopted by the New York Local, Motion Picture Exhibitors' League:

Whereas, we learn with profound regret of the sad loss sustained by this nation in the death of Theodore Roosevelt, one of its former Presidents and most beloved sons, therefore be it

Resolved, that this organization go on record expressing the sympathy of its members to the bereaved widow and family of our late lamented and beloved ex-President, Theodore Roosevelt, and that all the members of this organization be and they hereby are requested, as tribute to the memory of the said Theodore Roosevelt, to place at half mast the National emblem on their theaters and as a further mark of respect, this the annual meeting of our organization stands adjourned for one week, and that a copy of this resolution duly authenticated, be forwarded to the bereaved family.

* * *

Pauline Frederick and Willard Mack on Way to Coast

Having completed her first picture for Goldwyn under the direction of Hobart Henley, Pauline Frederick is on her way to the Goldwyn studios at Culver City, near Los Angeles. She left with her husband, Willard Mack, to make a series of several photoplays in California.

(C) Committee on Public Information

A stirring scene from the U. S. A. Series "Wings of Victory"

Machine Guns in action in the U. S. A. Series "Bath of Bullets"

Artillery on the march, in the U. S. A. Series "Horses of War"

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"The Gold Cure"
(Metro—Viola Dana)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Dana can be counted on for good houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Annice Paish and Edna Lawson despairing of ever getting married, scatter tacks on the highway and wreck Vance Dunton's automobile. Annice has him taken home and treated by her father, Dr. Paish. One of his friends joins him and the girls are happy until a detective appears and accuses Vance of theft. However, he is soon released, as it is a case of mistaken identity and the girls find their scheme an entire success.

"And a Still Small Voice"
(National Film Corp.—Henry B. Walthall)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "Walthall does his usual excellent work."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Dramatic Interest.....Absorbing
Atmospheric Value.....Convincing
Setting .....Beautiful
Acting .....Excellent
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Excellent
Quality .....Good

SYNOPSIS OF STORY

The hero, Clay Randolph, is in love with Mabel, who marries Richard Dunlap. Clay is tricked into robbing a bank in the South, and later journeys North. There he meets Mabel and her husband at a house party. Mabel is coveted by a wealthy collector of rare gems, who, when repulsed by Mabel, seeks to fasten a theft upon her. But Clay learns of this and, cracking the safe, puts the jewels back so that the villain is made to appear foolish in the eyes of his guest when he attempts to prove Mabel guilty of stealing them. Clay later reforms from his bad habits and his future happiness is assured.

"The Beloved Imposter"
(Vitagraph—Gladys Leslie)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Fascinating story." "Child role well done by Leslie."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting .....Fair
Acting .....Good
Technical Handling.....Fair
Coherence .....Fair
Costuming .....Good
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY

Dick Mentor, who turned woman-hater after his wife ran away with another man, is made the subject of a bet by Betty, who becomes the beloved imposter. The masquerading as a sweet innocent of twelve is a trap to break down Mentor's reserve. When he finds out how he has been fooled, Mentor carries Betty off to his cabin. Here he rages and storms, but is subdued by a truly loving embrace from Betty.

"The Light of Western Stars"
(Sherman Productions—Dustin Farnum)

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "Picturesque story." "Farnum popular here."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Educational Value.....Good
Dramatic Interest.....Good
Coherence .....Good
Photography .....Excellent
Technical Handling.....Good
Setting .....Excellent
Moral Effect.....Good

SYNOPSIS OF STORY

The plot of this drama concerns a young Eastern girl who arrives in the wild and woolly West. She meets a wild cowboy who insults her. But through many adventures together she learns to know him very well, and after many clashes she finally persuades him to leave his Mexican outlaw friends and promises to marry him.

"The Cabaret Girl"
(Universal—Ruth Clifford)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "Pleasing, but not unusual."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Dramatic Interest.....Fair
Atmospheric value.....Good
Setting .....Fair
Acting .....Average
Technical Handling .....Fair
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Average

SYNOPSIS OF STORY

Ann Reid is a cabaret singer—with ideals. She falls in love with Ted Vane and their romance is proceeding nicely when his mother informs her she will ruin his career by marrying him. Then Ann decides to disgust Ted with her and she plays a role that fast leads to his disillusionment. But finally matters are satisfactorily straightened out and Ted learns that at heart Ann is what he had always believed her—and a marriage is hastily planned.

"Treat 'Em Rough"
(Fox—Tom Mix)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Thrilling story." "Interest sustained."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Good
Atmospheric Value.....Convincing
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

The hero of this Western story is Ned Ferguson, a cowboy, in the employ of John Stafford, who engages him to hunt down cattle rustlers. For a long while he is unsuccessful in locating "his man," but in the end he finds him to be Leviatt, who had tried to escape notice by placing the blame on Ferguson himself. Apart from bringing the villain to justice, Ferguson is also successful in winning the love of Mary Radford, a novelist from the East.

"The Adventure Shop"
(Vitagraph—Corinne Griffith)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "An interesting story." "A beautiful star."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Dramatic Interest.....Fair
Atmospheric Value .....Good
Setting .....Good
Acting .....Good
Technical Handling.....Fair
Coherence .....Fair
Photography .....Good
Quality .....Average

SYNOPSIS OF STORY

Phyllis Blake is the head of a coterie of bored young society folk who find life too dull. They band together to find adventure. In the little town of Homeburg, Josephus Potts, Jr., decides he wants to come to New York. His father demurs until a New York business associate tells him of the Adventure Shop. Phyllis and her friends start in on him almost as soon as he reaches town. Josephus stays with them to the finish, which is quite different from what they had planned.

"Under the Top"
(Paramount—Fred Stone)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Popularity of star packed house."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest.....Melodramatic
Atmospheric Value .....Good
Setting .....Good
Acting .....Fair
Technical Handling.....Fair
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Jimmie Jones loves a circus, much as other boys do, but he falls in love with Pansy, the daughter of Terry O'Neill, owner of the show, and he stays in love, which most other boys do not. O'Neill dies and Pansy is placed in the care of a retired equestrienne, who lives in Jimmie's town, by the men who take charge of the show. They plot to marry Pansy, as does the son of the ex-circus queen, but Jimmie wins the day and his agility in his efforts to prevent the marriage proves that he will be no small addition to the O'Neill show when he takes the management.

"The Poor Rich Man"
(Metro—Francis X. Bushman)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "An appealing story." "Well done."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Amusing
Dramatic Interest.....Fair
Atmospheric Value .....Good
Setting .....Excellent
Acting .....Clever
Technical Handling.....Good
Coherence .....Clear
Costuming .....Excellent
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Vantyne Carter, a wealthy man's son, fails to see the necessity for work. The father arranges for a false rumor regarding his death. When the will is read Van must become self supporting for six months in order to inherit the fortune. Van is living up to the conditions when Teddy Carter, his cousin, and heir should he fail—plots his ruin. He almost succeeds, but the "dead" man comes to the rescue and Van comes through with flying colors.

"For Freedom"
(Fox—William Farnum)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Star always popular in my theater."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Divided
Atmospheric Value.....Good
Setting .....Good
Acting .....Fair
Technical Handling.....Fair
Coherence ..... Fair
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Robert Wayne, attempting to secure the return of some compromising letters written by his sister to Howard Stratton, is surprised by the police and sent to prison under an assumed name. At the outbreak of the war he persuades the authorities to parole such convicts as desire to fight, and is among those to go to France, where he serves with distinguished courage. But on his return he is recognized by the head of the parole board, whose niece, Mary, he is about to marry, and his happiness is saved only by his sister's confession as to the real cause of his imprisonment.

"The Code of the Yukon"
(Select—Mitchell Lewis)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "A stirring story that appealed."

SYNOPSIS OF STORY

Jean Dubois is the hero of this tale. He lives in the Canadian north woods and is content with his gold mine and a desire to locate the man who ruined his sister. Jean marries Lola and is happy until a gang of gold seekers attempt to steal his mine and carry off Lola. Jean discovers the leader is the man who wronged his sister and is about to kill him when instead the villain meets his death through a lightning storm. Jean is then reunited with his wife, Lola, and he takes up the peaceful life in the open.

"Jane Goes a Wooing"
(Paramount—Vivian Martin)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Martin in a delightful comedy-drama."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Slight
Atmospheric Value .....Good
Setting .....Good
Acting .....Good
Technical Handling.....Fair
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

Left with the care of two small sisters, Jane Neill takes a job as stenographer to a dramatist, and falls in love with Monty, his nephew and heir, finding him infinitely more attractive than Micky Donovan, who runs a lunch cart. Because of his wildness, his uncle disinherits Monty and makes Jane his heir, but when Jane realizes that Monty is fickle she destroys the will, leaving him heir under an earlier testament, and turns once more to the faithful Micky.

"What Love Forgives"
(World—Barbara Castleton, Johnny Hines)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comment: "Good modern story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Good
Atmospheric Value .....Good
Setting .....Fair
Acting .....Fair
Technical Handling.....Fair
Coherence ..... Fair
Costuming .....Good
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY

David Endicott, a song writer, is lured from the straight and narrow path by Dorothy, an actress. He follows her play to the next town to make amends for his part in the affair, but finds that Dorothy has married a wealthy widower. Later David marries Helen, the daughter of the widower, and is happily married until Dorothy—who has left her husband when he was forced into bankruptcy—enters his life again. But Helen, learning the true state of affairs, forgives his early folly, and Dorothy is forced to seek trouble elsewhere. David and Helen, reunited, find success on the concert stage.

"The Girl of My Dreams"
(Exhibitors' Mutual Distributing Corp.—Billie Rhodes)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "A pleasing story and star."

SYNOPSIS OF STORY

The heroine of this drama is a young girl raised in a mountain cabin by foster parents. One day they are carried out of her life by a landslide and she is adopted by a wealthy old man at a nearby summer hotel. She also meets a young man whom she learns to care for. For a while they are separated, but in the end they are united and she finds herself the happy possessor of a young husband and a fortune.

"The Silver King"
(Paramount—William Faversham)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "Promises to equal fame of stage drama."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Dramatic Interest..... Sustained
Atmospheric Value .....Good
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Very good

SYNOPSIS OF STORY

An English squire, who, after being ruined at the race track by a former rival for his wife's love, escapes to America in the belief that he has murdered his enemy. He amasses a fortune, his wealth and white hair earning him the title of "The Silver King." Later, despite the risk, he returns to England, to see his wife and children, who have been persecuted by the real murderer. He comes across evidence which proves his innocence, and there is the inevitable happy ending.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

A Lady's Name, Select	(*East*) **Great**–"One of the best comedies of the season." (*South*) **Good**–"Very good film."
Arizona, Param.	(*East*) **Great**–"Star at his best." "Star big local favorite." "I think audiences would like more stunts." (*Central*) **Great**–"Colorful and snappy Fairbanks picture." (*South*) **Good**–"Above average picture."
Captain's Captain, Vitagraph	(*East*) **Great**–"Joyce made big hit." "Local color excellent, and big drawing card."
Caught in the Act, Fox	(*West*) **Good**–"Good entertainment, nothing wonderful."
Dolly's Vacation, Pathe	(*East*) **Fair**–"Kid pictures are not popular."
Fan-Fan, Fox	(*East*) **Good**–"A good Japanese picture."
Goddess of Lost Lake, Paral.	(*West*) **Good**–"Glaum fame growing here."
Good-Bye Bill, Param.	(*West*) **Good**–"Stars big drawing card." (*South*) **Good**–"Good picture."
Greatest Thing in Life, The Param.	(*East*) **Great**–"A huge success in my theater." "The two stars wonderful, as is the production." (*Cent*) **Great**–"Griffith's name best kind of box-office attraction." (*South*) **Great**–"One of the biggest hits here."
Heart of Humanity, Jewel	(*East*) **Great**–"Greatest hit in years. Everyone talking about it."
Heart of Wetona, The, Select	(*East*) **Great**–"An appealing story well portrayed."
Hope Chest, The, Param.	(*East*) **Good**–"Charming star in charming story." (*West*) **Good**–"Gish a growing favorite." "Special lobby display of a large chest."
I'll Say So, Fox	(*East*) **Great**–"Walsh in a rapid-fire play." (*Cent*) **Good**–"Rollicking comedy." "Good fun." (*South*) **Fair**–"Average picture."
Infatuation, Pathe	(*East*) **Good**–"Gaby drew crowds." "Artistic production."
In the Hollow of Her Hand, Select	(*East*) **Great**–"Very dramatic."
Irish Eyes, Tri.	(*East*) **Good**–"Pleasing throughout."
I Want to Forget, Fox	(*Cent*) **Great**–"Good story and star."
Love Net, World	(*West*) **Fair**–"Madge Evans good."
Love's Pay Day, Tri.	(*East*) **Fair**–"A story that is somewhat old." "Good acting."
Mystery Girl, Paramount	(*East*) **Great**–"Clayton always a favorite." (*Cent*) **Great**–"Good story." "Clayton popular." (*South*) **Good**–"Fine picture, though weak story."
Narrow Path, Pathe	(*East*) **Good**–"Ward always goes well here."
Racing Strain, The, Gold.	(*East*) **Great**–"A gripping romance of the race track." (*Cent*) **Great**–"Fine picture." "Splendid racing scenes." (*West*) **Fair**–"Just an ordinary picture." (*South*) **Fair**–"Fair picture."
Ruling Passions, Schomer	(*East*) **Great**–"Powerful drama."
Set Free, Univ.	(*East*) **Fair**–"Nothing unusual."
Silent Rider, The, Tri.	(*East*) **Good**–"Good Western stuff."
Sylvia on a Spree, Metro	(*East*) **Great**–"Wehlin finely cast." "One of screen's prettiest stars in excellent attraction."
Tongues of Flame, Universal	(*East*) **Good**–"Pleasing love story." "A good ending."
Virtuous Wives, First National	(*East*) **Great**–"Excellent picturization of popular book." "Stewart is a fine box-office attraction."
Wanted for Murder, Harry Rapf	(*East*) **Great**–"A fine after-the-war picture."
Wildcat of Paris, Universal	(*East*) **Great**–"Unusually good." "Dean does fine work."
Wild Honey, Sherry	(*East*) **Good**–"Love story that charms."
Wives and Other Wives, Amer.	(*East*) **Fair**–"Usual domestic complications."
Zero Hour, World	(*East*) **Good**–"The star is popular, pleasing and does good work."

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

LOIS WEBER STUDIO CUFF NOTES

Right in the midst of a regular garden, flanked by lawns and hedges—in short, exactly where you'd expect to meet her—you find the dainty Anita Stewart. There's a comfy old-fashioned house, set away back from the road, and maybe this is where you think she lives. But she doesn't. This is merely the Lois Weber studio. Yes, it used to be a residence, of course. Then if you still don't believe it, and you feel you can tear yourself away from Miss Stewart a wee minute, you take a look in at the front room.

There is a big fireplace and there is a nice carpet, but over in the corner is a business-like looking desk, and in the center of the room is a really decorative bit of feminity—the telephone operator. She tells you politely Lois Weber is out on the stage, and then if you feel you can leave Miss Stewart a few minutes longer, you go out on the stages, and find they are being built up in accordance with the Lois Weber idea of ample provision for emergency.

Lois Weber doesn't affect puttees nor khaki—instead she's just as feminine as she knows how to be, even if she does know exactly how to make people stand around—at that she makes 'em like it—and she wears the smartest and prettiest clothes she can find.

Back you hasten to find Anita Stewart, and you discover her reading a letter written in such a masculine hand you can't help noting the opening salutation before you realize what you are doing!

"Dear Wifie," says the letter, and then you know it's from her soldier husband, who used to be her leading man, viz., Rudolph Cameron, and she tells you in joyful accents he's expected West in a few days, and how glad she is she has a nice house in which to welcome him!

Some house that lovely California bungalow, and she expects to be as happy, she says, as it's possible for a human being to be, especially as she's all well now!

• • •

Poilu Sends Charms to Corinne Griffith

Nenette and Rintintin, the newest luck charmers to captivate Paris, have arrived in America—and to Corinne Griffith, Vitagraph star, falls the honor of introducing them to Americans. They were sent to Miss Griffith by a poilu admirer. Nenette and Rintintin are twin amulets, credited with protecting from harm all persons who possess them.

Nenette is a droll little woman with a funny red face, green waist and scarlet skirt. Rintintin has the same penchant for colors, but wears trousers. Both are an inch or two high, and are made of a few scraps of wool and silk thread.

Mollie King To Return To Motion Pictures

Mollie King, former star of vaudeville and photoplays, including two Pathe serials, and who has achieved a big theatrical success at the Century Grove, will soon return to pictures. She has received four offers within the past few days, and will accept one of them. It is understood that she will shortly become associated with one of the largest film companies. Her work in pictures will not interfere with her engagement at the Century Grove.

• • •

Dolores Cassinelli Takes First Vacation

Dolores Cassinelli, who is referred to by her admirers as the cameo girl, is enjoying her first vacation since she became Leonce Perret's star.

It is nearly a year now since Miss Cassinelli took up the renewal of her screen career. During that time she has devoted herself almost entirely to her work in "Lafayette, We Come" and "Stars of Glory."

• • •

Aubrey Signs New Contract

Jimmy Aubrey, the original comedian of the "Big V" comedies, has signed another Vitagraph contract. Aubrey's career as a comedian started at the age of fourteen as an acrobat with his parents on the English stage. Later he studied pantomime, which accounts for his success as a comedian in the silent drama. When he left New York recently for Los Angeles he was escorted to the train by many friends.

Two Goldwyn Stars Recover from Illness

The health of two of Goldwyn's stars, who recently have been ill, is improving. Mae Marsh, who has been suffering from a nervous breakdown, is much better, and expects to be able to go to work on Jan. 13, when she is scheduled to commence a new production, with Roy Trimble directing; while Mabel Normand has been recuperating from a serious attack of the "flu." She expects to be able to resume her "Sis Hopkins" make-up soon.

• • •

Society Girl Signs Up for Sunshine Comedies

Virginia Rappe, a society girl of Los Angeles, who accepted an offer from Henry Lehrman a short time ago to appear in Sunshine Comedies, has been working in her first comedy production during the past several weeks. So clever has she proven herself in the art of creating laughter that Mr. Lehrman will probably place her under a long-term contract.

• • •

Corbett Soon to Make Debut

James J. Corbett will soon make his debut in pictures for Universal. Corbett is no stranger to grease paint, having made his first appearance twenty-five years ago under the management of William A. Brady, in "Gentleman Jim," "The Naval Cadet" and "The Adventure."

Corbett's popularity even on Broadway, where he is seen daily, is remarkable.

Dixie Lee, leading woman in "The Law of Nature" (David G. Fisher Productions)

LITTLE TRIPS TO THE STUDIOS

On our way to visit the new Oliver Productions Studio we wondered what sort of fellow Harry Grossman, the president of the company, might be. We hoped that he would at least greet us cordially and perhaps invite us to make ourselves at home in the studio.

We enter and find Coit Albertson, of musical comedy and vaudeville fame, playing Mason, the heavy lead. Coit introduced us to Mr. Grossman and we met a personality that we will long remember.

Mr. Grossman wanted us to see the main set that will predominate throughout the serial which is adapted from the Craig Kennedy stories. He presented us to Donald MacKenzie, the director, and the lights were ordered turned on for our benefit (incidentally, the order was given by the director, not the producer), as Mr. Grossman never dictates to his director.

The set is the reception hall and conservatory of a palatial home. On the balcony is a pipe organ which figures prominently in the story. The organ is genuine.

We are taken to the carpenter shop under the main stage, where an airplane, a mysterious riddle room and many other features of the story are being constructed by a large staff of carpenters. Everything is genuine—no camouflage. Mr. Grossman is a fiend for detail—says "you can't fool the public all the time." On the upper floor we visit Margaret Marsh, the leading woman.

Miss Marsh asked us if we wanted to see a beautiful dressing room. Hers was papered and draped in blue and gold, with comfy chairs, writing desk and dressing table, more like a room in some fashionable hotel. Adjoining this is another beautiful room occupied by Ethel Grey Terry, who plays "Cleo."

We visited several more dressing rooms, all beautifully furnished, and finally the restaurant, where lunch is served daily for the players without cost—another of Mr. Grossman's ideas to help keep his people happy and contented.

We looked around for Kempton Green, who plays "Dixon." We meet Joe Marba, who plays "Geist," and Donald Hall playing "Carter."

As we left the studio Mr. Grossman called after us "Come again and don't bring your lunch." Fine fellow, Grossman—we like his cigars.

• • •

Kitty Gordon Wears Ring Valued at $10,000

Kitty Gordon, in her production just completed for United Picture Theaters, Inc., wears a solitaire diamond ring that is valued at $10,000. The ring was purchased by Miss Gordon in London, England. It was formerly owned, it is said, by royalty.

ANITA CORTEZ *Appearing in*
"A CAP AND BELLS"
BERT GIBSON PRODUCTIONS

(C) *Lumiere*

FROM PRODUCER AND DISTRIBUTOR

TO SHOW SHIPBUILDING FILM

Educational to Release Picture Depicting War Work of Men Back Home

THE Educational Films Corporation of America will release, Jan. 31, a two-reel picture entitled "Bringing the Boys Back Home." The inspiration of the picture came in a letter from Charles M. Schwab: "To keep the boys properly clothed and fed 'over there,' we need ships. To bring the boys back home, we need more ships. In helping us to build these ships now labor has an opportunity to do its full patriotic duty by the men who offered their lives to their country."

Mr. Schwab's angle was his need of 50,000 more shipbuilders to construct the returning transports. More than half the American Expeditionary Forces went by foreign-owned vessels. They will come back by United States-owned ships. This supplying of the ships to bring them back is the job of the workers at Hog Island, which the picture records.

HILLER EXPLAINS PUBLICITY PLAN

Says Sale of Picture Begins in the Studio

With the air filled with rumors of amalgamations and combines, the real test of the showmanship of the film industry lies in the State right market. This is the opinion of L. L. Hiller, president of Hiller & Wilk, Inc., independent brokers.

"It is our aim," explained Mr. Hiller, "to supply a demand, not to foist on the market a picture that the producer happens to think is good. To do this we like to begin our supervision of the picture, not when it is ready for the market, but even before it is produced. That is to say, we consult with the director on the choice of his play or scenario and on the general outline of the production.

"By doing this we are able to advertise a picture before it is made, while it is being made, and after it is completed. And as a result, the picture is 80 per cent. sold before it leaves the studio. In fact, by watching the public demand for certain big stories and stage successes, the word of a reliable broker will sell the picture upon the mere announcement of its title and director."

• • •

Fleet Commanders to View "Heart of Humanity"

"The Heart of Humanity" has begun its third week at the Broadway Theater and the film continues to attract capacity crowds to each showing. Manager Kashin, of the theater, has invited the commanders of the Atlantic Fleet to a showing of the film, Jan. 10, and James W. Gerard, former ambassador to Germany will view the film during the week, as have also Secretary of the Navy Daniels and other high governmental officials. Manager Kashin stated that the film played to 40 per cent more business the second week of the showing.

• • •

Nehls on Inspection Tour

Richard R. Nehls, general manager of the Americal Film Company, Inc., has gone on an inspection tour of his firm's plant and equipment at Santa Barbara, Cal., with the idea of arranging for still further improvement in the big feature productions.

Three Pennsylvania Circuits Book Houdini Serial

A number of contracts were concluded last week for the exhibition of the Rolfe Productions serial, "The Master Mystery," in which Houdini is starred, in Eastern Pennsylvania and Southern New Jersey.

Among the contracts made are three with important circuits of houses, the Stanley Booking Company, the Nixon and Nirdlinger houses, and the Commerford Amusement Company.

The Stanley company will play the serial in thirteen houses in Philadelphia, Atlantic City and Mauch Chunk, the Nixon and Nirdlinger interests will play the serial in fifteen houses for runs ranging from one to six days, while the Commerford Company will show it in its houses in Wilkes-Barre and Scranton.

• • •

Leonce Perret Begins Work On "13th Chair"

"A Soul Adrift," the third of the Perret Productions to be produced by Leonce Perret in which Dolores Cassinelli is the star, has been completed at the Metro Studio and Mr. Perret and his entire staff have moved up to the Pathe Studio, where they will commence shooting "The Thirteenth Chair" immediately.

Although a special corporation has been formed to exploit and present "The Thirteenth Chair," known as The Acme Pictures Corporation, the office of Adolphe Osso will continue to represent the producers.

• • •

Pathe Says All Is Ready for "The Lightning Raider"

After months of preparation and the utilization of every method of exploitation known to the picture industry, Pathe's new serial, "The Lightning Raider," with Pearl White as the star is being presented on the screen. On Jan. 5 the first episode was released.

• • •

Berst Signs Contract with Spoor-Thompson

J. A. Berst, president of United Picture Theaters of America, Inc., has just signed a long term contract with the Spoor-Thompson Laboratories to process all of his films by this new method.

ADOLPH ZUKOR
President of the Famous Players-Lasky Corporation

To Improve Famous Players Studios

The Famous Players-Lasky Corporation have decided to renovate the Fifty-Sixth Street studio by tearing out the old floors and laying a cement flooring on the ground. The offices will be fixed over and made more convenient with added improvements and a new ventilating system will be installed in the main studio.

• • •

Select Has Anna Case Film

Select Pictures Corporation has acquired Anna Case's first picture, "The Hidden Truth," produced by the International Film Service Company, Inc. It will be distributed as a Select Special.

MYRON SELZNICK RIVAL OF FATHER

First Star Will Be Olive Thomas

Myron Selznick, as president and general manager of the Selznick Pictures Corporation, has gone into motion picture production in competition with Lewis J. Selznick, president of the Select Pictures Corporation. But it's all in the family, because Myron is the son of Lewis J.

The younger Selznick has been associated with his father in all the latter's picture projects. At the age of twenty-one he was studio manager for the Norma Talmadge Film Corporation. His first star will be Olive Thomas, who will be directed by Charles Giblyn.

• • •

To Enlarge Talmadge Studios

The Norma Talmadge Film Corporation has just purchased the six story red brick building at 324 East Forty-eighth Street, adjoining the Norma Talmadge Studios at 318 East Forty-eighth, and work will shortly be started to convert this flat-house building into a new wing of the studios. When the renovations are completed it is planned to transfer the offices to the new section.

• • •

Better Pictures for 1919

J. J. Livingston will soon move from the Holland Building to the Knickerbocker Theater Building where he will have a suite of several rooms and a large staff of assistants. Mr. Livingston predicts that better pictures will be made hereafter because many producers are devoting more thought to the story and production and less thought to featuring some star with a reputation.

FISCHER'S FIRST FEATURE IS "THE LAW OF NATURE"

Richmond Pearson Hobson Co-Author of Big Feature Dealing With Alcohol Menace

"THE LAW OF NATURE," an eight-reel picture dealing with the menace of alcohol, is announced as the initial feature of David G. Fischer Productions, Inc. It was written by Mr. Fischer in collaboration with Captain Richmond Pearson Hobson.

The picture is said to be a strong presentation of the scientific and moral laws which govern the use of alcohol, together with forceful lessons as to the results following the violation of those laws.

"The Law of Nature" will be presented first in legitimate theaters and booked as a legitimate attraction. Following its showing in regular playhouses the feature will be sold on a state rights basis.

The picture has been directed by Mr. Fischer. Vincent Coleman and Dixie Lee will appear in the leading roles. Stanley G. Mason was the cameraman.

Mr. Fischer, who has recently opened offices in the Selwyn Theater Building in West Forty-second street, has been prominently identified with the motion picture industry for several years in such capacities as director, actor and producer.

• • •

Bud Fisher's First Photoplay

Captain Bud Fisher has turned his fertile imagination to the screen. The cartoonist, whose Mutt and Jeff have passed the fire test (being turned out in the trenches between charges and discharges, so to speak, to keep the world humored up), has just completed for Vitagraph his first photoplay. It is a captivating comedy of errors, entitled "The Adventure Shop."

The comedy is issued as a Star Series release, with Corinne Griffith in the stellar role. Other comedies are to follow.

(*Prod. and Dist. Cont. on page* 112)

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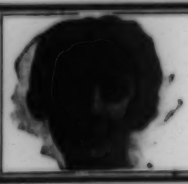

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New Year Outlook Good for Christie Comedies

Charles Christie is back in Los Angeles and reports excellent business all over the country with the Christie comedies. He spent six weeks in New York and other eastern cities, looking after the interests of his concern.

Mr. Christie announces that his company will show a decided expansion in 1919, and as proof of this he displayed a contract with the majority of the exchange managers handling Christie comedies, the new contract calling for the showing of a once-a-month special, to be made by the Christie company and released in two reels.

* * *

Sheer Returns to Films

When "Regeneration" is reissued next month, admirers of William Sheer will be given an opportunity of seeing him in a role which he made famous, that of "Skinny, the Rat." Sheer has become a Bluebird star at Universal, and has just finished playing the leading part in "Sealed Orders," in which he plays the role of a safe-cracker.

Formerly Sheer was a jockey who ranked among the best in the country. He ended his turf career under a contract to Duke Boris of Russia. At the age of eight Sheer made his way alone from Ireland to America and became a bootblack. One day at the racetrack, during practice time, he begged a chance to ride one of the most vicious race horses in the bunch. Finally, for a joke, the jockey in charge let him ride. He showed great nerve and control over animals, and later was given a chance to train.

* * *

Bessie Barriscale in Tights for New Film

Bessie Barriscale wears tights in her next picture, "A Trick of Fate." It's the first time in her life, because as a beginner, she always appeared in dramatic roles, and on the screen she has nearly always affected those slithery, clinging gowns. It is as a Parisian dancer that Miss Barriscale makes her debut in tights, but in order to balance things she also plays another character, that of a nice, carefully chaperoned southern girl.

* * *

Mary Pickford Welcomes Army God Sons

Mary Pickford went to San Francisco Dec. 31 at the invitation of Mayor Rolph to meet her returning god sons, the 143rd Field Artillery of California. The boys are back from France and arrived at San Francisco New Year's Day. A grand parade and exercises at the Presidio were held, in which Mary took part. Mrs. Pickford accompanied her daughter.

* * *

Husband of Anita Stewart Back from War

Anita Stewart, star of the First National Exhibitors' Circuit, who is working under direction of Lois Weber, at the Lois Weber studio, expects her husband, Rudolph Cameron, to join her here within a week.

WIGS Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Soubrette or Men's Dress Wig, $1.35, $1.75 Negro 40c.-50c. Tights $1.00. Paper Hair Masks, Novelties, Props. Catalogue Free. C. KLIPPERT, MFR., 46 Cooper Sq. New York

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One time Editor Dramatic Mirror.

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1913-14. Four and a half years with David W. Griffith at Biograph, later at Reliance-Majestic and Fine Arts-Triangle Studios as Manager of Productions.

1917-18. One and a half years with Famous Players-Lasky at the Vine Street Studios as Supervising Director of Paramount Productions.

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A Little Talk with *American Producers*

By **Paul H. Cromelin**
President.

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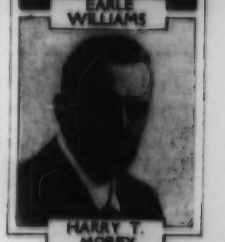

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